



VALENTINE'S STATUE OF THOMAS JEFFERSON IN THE JEFFERSON HOTEL,
RICHMOND, VIRGINIA.

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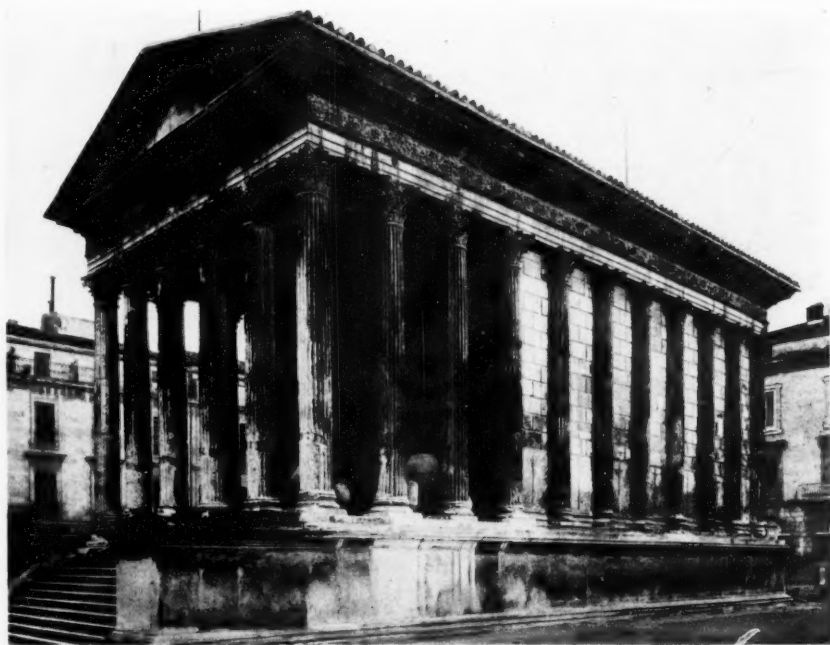


FIG. 1. MAISON CARRÉE, A WELL-PRESERVED ROMAN TEMPLE AT NÎMES, FRANCE.

THOMAS JEFFERSON AND THE ORIGINS OF THE CLASSICAL REVIVAL IN AMERICA

FISKE KIMBALL

THE latest artistic movements to be admitted worthy of historical study have been the self-conscious revivals of previous styles which were such a characteristic feature of the nineteenth century. The death of art, which our fathers so confidently placed in 1800, is now quietly set forward to 1820; Georgian architecture, itself a discovery of two

decades ago, is succeeded in favor by the style of the Adams. This change of sentiment is interesting to us not only as a tacit avowal of the endless continuance of artistic creation, but as a quietus of dogmatic condemnation of our early national architecture.

We have been accustomed to think of the Colonial period as the one in which

American architecture had its greatest merit—a delicacy, sincerity, and adaptation to material which are justly appreciated. Nevertheless, when the colonies became independent, there was scarcely a single building in any of them which a foreign visitor would not properly have described as provincial and behind the day. Very few structures showed even the Palladian proportions of the orders, which had long been demanded abroad as the most elementary correctness of grammar. Kings Chapel in Boston, St. Michael's, Charleston, for both of which designs had been imported, the Redwood Library at Newport, and one or two other buildings were all that fulfilled this require-

ment. Jefferson's house at Monticello, as it stood in 1785, set a new standard of Palladian accuracy, yet the best that De Chastellux could say of it was, "the house is rather elegant . . . though not without fault."

Such criticism should not be attributed to foreign superciliousness; it was based on the transformation which foreign taste and foreign architecture had themselves

undergone in the second half of the eighteenth century—a transformation which German scholars have rightly characterized as a second Renaissance. The discovery of the buried cities, the engravings and writings of Piranesi, followed by the Adams in England, and by Soufflot and Clérissieu in France, made Roman architecture accessible without the mediation of the academic theorists.

It was inevitable that the new movement, universal in its scope, should ultimately reach America, especially as the success of the American republic brought its analogy with Rome to the lips of everyone. Only the means of transplantation had to be provided. There can no longer be any ques-

tion that they were provided in the first instance by Thomas Jefferson. The rediscovery of the bulk of Jefferson's drawings has left no doubt of his ability as an architect or his enthusiastic interest in the classical propaganda. His connection with the building of the Virginia State Capitol, the first work of classicism in this country, may now be made clearer and more significant.

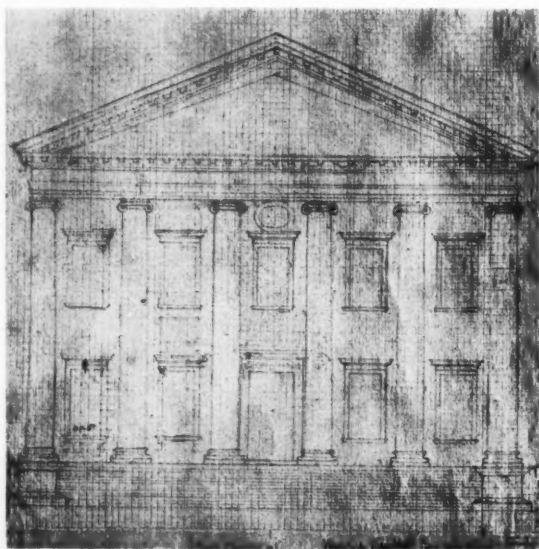


FIG. 2. JEFFERSON'S STUDY FOR THE ELEVATION OF THE VIRGINIA STATE CAPITOL FROM HIS OWN HAND, BEARING NOTES AND CORRECTIONS BY CLÉRISSEAU.

The familiar account of the transactions is the one published in Jefferson's memoirs:

I was written to in 1785 (being then in Paris), he says, by directors appointed to superintend the building of a Capitol in Richmond, to advise them as to a plan, and to add to it one of a Prison. Thinking it a favorable opportunity of introducing into the State an example of architecture in the classic style of antiquity, and the Maison quarrée of

of antiquity. This was executed by the artist whom Choiseul Gouffier had carried with him to Constantinople, and employed, while ambassador there, in making those beautiful models of the remains of Grecian architecture which are to be seen at Paris. To adapt the exterior to our use, I drew a plan for the interior, with the apartments necessary for legislative, executive and judiciary purposes; and accommodated in their size and distribution to the form and dimensions of the building. These were forwarded to

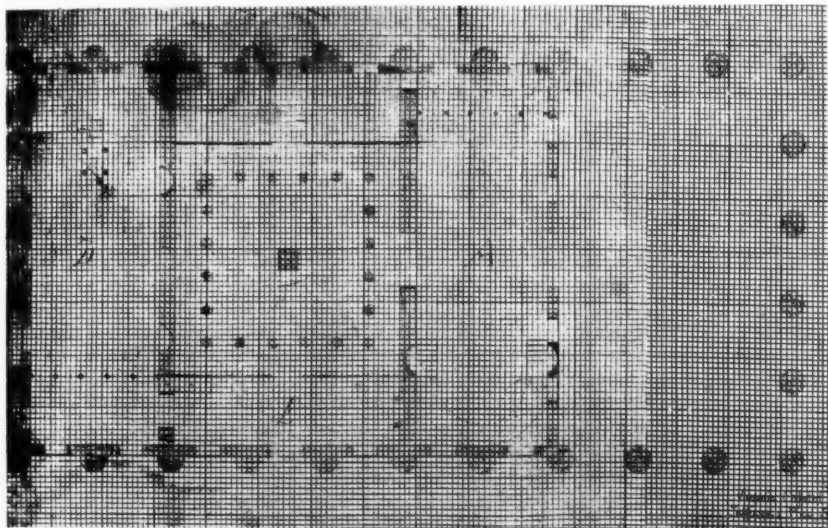


FIG. 3. JEFFERSON'S GROUND PLAN FOR THE VIRGINIA CAPITOL FROM HIS OWN HAND, ETC.

Nismes (fig. 1), an antient Roman temple, being considered as the most perfect model existing of what may be called cubic architecture, I applied to M. Clerissault, who had published drawings of the Antiquities of Nismes, to have me a model of the building made in stucco, only changing the order from Corinthian to Ionic, on account of the difficulty of the Corinthian capitals. I yielded, with reluctance, to the taste of Clerissault, in his preference of the modern capital of Scamozzi to the more noble capital

the directors, in 1786, and were carried into execution, with some variations, not for the better, the most important of which, however, admit of future correction.

Another published statement bearing on Jefferson's share in the preparation of the design, occurs in two letters, to James Madison and Edmund Randolph, urging delay in commencing the Capitol till the plans should arrive from France.

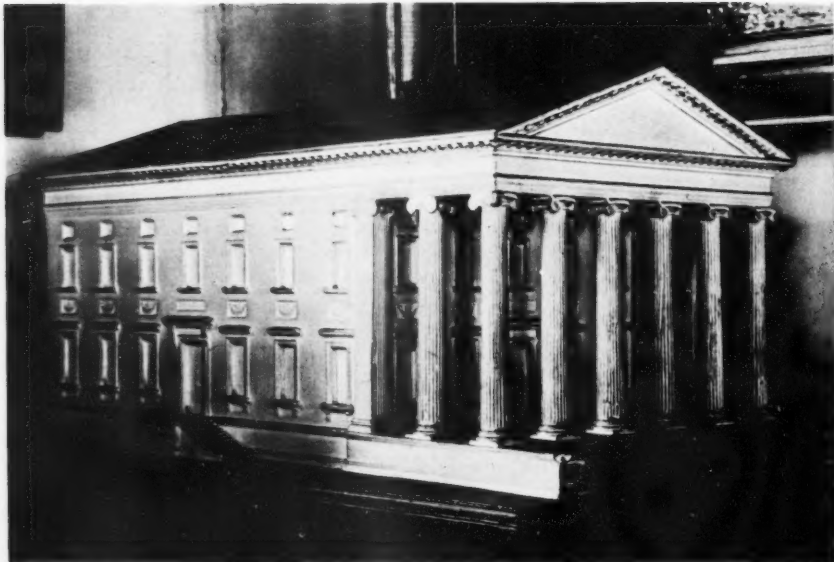


FIG. 4. ORIGINAL MODEL FOR THE VIRGINIA STATE HOUSE, PREPARED BY JEFFERSON.

They are dated September 20, 1785, and are practically identical. In them Jefferson modestly tells nothing of his own share, but says, "I engaged an architect of capital abilities in this business," and emphasizes the merit of the model selected. Considering the tendency hitherto to disbelieve in Jefferson's powers as an architect it is not surprising that one who did not look beyond these sparse references should have spoken of "the capitol of Virginia in Richmond . . . of which Jefferson is erroneously reputed to be the architect." This was the opinion of the late Montgomery Schuyler, who went on to say that Jefferson's own account overthrows the attribution, and that the building is "in effect a Georgian version of classic, though the architect was in fact a Frenchman."

Such an opinion can hardly be held longer, in view of Jefferson's official cor-

respondence with the directors. The best summary of affairs occurs in Jefferson's letter of January 26, 1786, preserved in manuscript in the Library of Congress.

I had the honour of writing to you on the receipt of your orders to procure draughts for the public buildings, and again on the 13th of August. In the execution of those orders two methods of proceeding presented themselves to my mind. The one was to leave to some architect to draw an external according to his fancy, in which way experience shews that about once in a thousand times a pleasing form is hit upon; the other was to take some model already devised and approved by the general suffrage of the world. I had no hesitation in deciding that the latter was best, nor after the decision was there any doubt what model to take. There is at Nismes in the South of France a building, called the *Maison quarrée* (fig. 1), erected in the time of the Caesars, and which is allowed without contradiction to be the most perfect



FIG. 5. VIRGINIA STATE CAPITOL PRIOR TO THE REMODELLING OF 1906.

and precious remain of antiquity in existence. Its superiority over anything at Rome, in Greece, at Baalbec or Palmyra is allowed on all hands; and this single object has placed Nismes in the general tour of travelers. Having not yet had leisure to visit it, I could only judge of it from drawings, and from the relation of numbers who had seen it. I determined therefore to adopt this model & to have all its proportions justly drewed. As it was impossible for a foreign artist

was too well acquainted with the merit of that building to find himself restrained by my injunctions not to depart from his model. In one instance only he persuaded me to admit of this. That was to make the portico two columns deep only, instead of three as the original is. His reason was that this latter depth would too much darken the apartments. Economy might be added as a second reason. I consented to it to satisfy him, and the plans are so drawn. I knew



FIG. 6. ELEVATION OF SAMUEL DOBIE'S COMPETITIVE DESIGN FOR THE CAPITOL AT WASHINGTON.

to know what number and sizes of apartments could suit the different corps of our government, or how they should be connected with one another, I undertook to form that arrangement, & this being done, I committed them to an architect (Monsieur Clérisseau) who had studied this art 20 years in Rome, who had particularly studied and measured the Maison quarrée of Nismes, and had published a book containing 4 most excellent plans, description & observations on it. He

that it would still be easy to execute the building with a depth of three columns, and it is what I would certainly recommend. We know that the Maison quarrée has pleased universally for near 2000 years. By leaving out a column, the proportions will be changed and perhaps the effect will be injured more than is expected. What is good is often spoiled by trying to make it better.

The impression given by Jefferson's

Memoirs that he himself selected the model and drew the plans of the interior, an impression strengthened by this letter, is finally confirmed by the existence of studies for the building from his own hand bearing notes and corrections by Clérisseau (figs. 2 and 3). Identity of technique with other drawings of Jefferson's made at widely different periods leaves no doubt that he was the author. The plans, showing several variants, none of them exactly like the executed building, are obviously successive preliminary schemes. The elevations represent the exterior as Jefferson remodelled it from the temple, piercing windows and omitting the engaged columns on grounds of economy. The details are accurately and coldly Palladian, as in all of Jefferson's previous work.

Clérisseau's share in the design appears in the soft-pencil suggestions on these elevations: the consoles beside the doors and beneath the window sills, the panels with garlands between the first and second stories. All of these were embodied in the original plaster model still preserved in the State Library in Virginia (fig. 4), doubtless corresponding exactly to the final drawings, now lost. The changes from Jefferson's drawings had the effect of imparting a French academic aroma, removed, like the Palladian, from the true Roman flavor which both Jefferson and Clérisseau were seeking. Further evidence on the light in which Clérisseau's services were viewed is offered by the account between Jefferson and the State of Virginia, in which these items occur: "Pd Clerissault for his assistants in drawing the plans of the Capitol and Prison, 288 livres." "Pd. Odiot for coffee pot as a present to Clerissault for his trouble with the drawings, etc., of the public buildings, 433 livres." Clérisseau's bill

and letter to Jefferson likewise speak only of the payment of his expenses, and the letter testifies a handsome acknowledgment of assistance, by no means a recompense for ordinary professional services.

The building itself, as it stood prior to the remodeling of 1906 (fig. 5), differed in several respects from the drawings and the model. There were departures from the intended proportions and the forms of detail, which made the effect one of crudeness rather than of classic elegance. The window enframements, indeed, have a Greek touch, impressed at a later date, when the stucco originally intended was at last applied to the bare walls of brick. There is another change in the interest of classical accuracy, however, which a structural examination proves to be part of the original construction,—it is the addition of a pilaster at each bay along the sides. This modification in a direction so contrary to the tendencies of the naïve Colonial builders, attests a further external influence. The author of it can probably be found in one Samuel Dobie, who is named by the Directors as Surveyor of Public Buildings, and who submitted in 1792 a competitive design for the Capitol at Washington which exhibits an ordonnance of pilasters strikingly similar to that of the building in Richmond (fig. 6). The superiority of Dobie's design over most of those submitted leaves no doubt that he had unusual independent training. Samuel Mordecai, in his *Richmond in By-gone Days*, even named Dobie as the architect of the Capitol there, though if he meant anything more than one of the builders, he was undoubtedly mistaken.

We can now appreciate how large a share, even in the final result, was due to Jefferson, and how truly we may count him the architect of the building. The

idea of adapting a classic exterior to modern uses, the selection of the *Maison Carrée*, the arrangement of the plan and the fenestration, were all his. The idea of classical adaptation, moreover, was new in America, and, in such strictness as Jefferson insisted on it, was in advance even of architectural practice in Europe. Clérissseau's reduction of the portico shows that the most radical of the professional architects still rebelled against the literalness dictated by the enthusiasm of the amateur.

The movement which Jefferson thus began in America rapidly gained impetus, no small part of which can be ascribed to his further assistance. As Secretary of State, to whom the Commissioners of the District of Columbia were responsible, he suggested the competition for the new Federal buildings, and exercised the greatest influence in the selection of the designs. It may not be accident that after the plans first submitted proved unsatisfactory, it was Jefferson who took special pains to assist Hallet and Dr. Thornton to get their plans before the

Commissioners. The work of both men—one a trained Frenchman, the other a versatile amateur—had a classical character which all but Dobie's had lacked. Hallet's, indeed, if we can judge by a later study which conforms to certain statements concerning his first plan, bore a remarkable resemblance to the Virginia Capitol, and it is scarcely too hazardous to assume the suggestion came from Jefferson. When Latrobe, a man thoroughly competent and steeped in Greek as well as in Roman architecture, came to this country, Jefferson was one of the first to offer him encouragement, later creating for him the office of Surveyor of Public Buildings. For the President's house, so far executed on the Palladian design of Hoban, he had Latrobe undertake a remodelling which greatly increased its classical effect. Robert Mills who had earlier studied with Hoban, Jefferson introduced to Latrobe and supplied with books from his own library, so eager was he to assist a native American to undertake the study of classical architecture.

In the use of Greek forms it was Latrobe

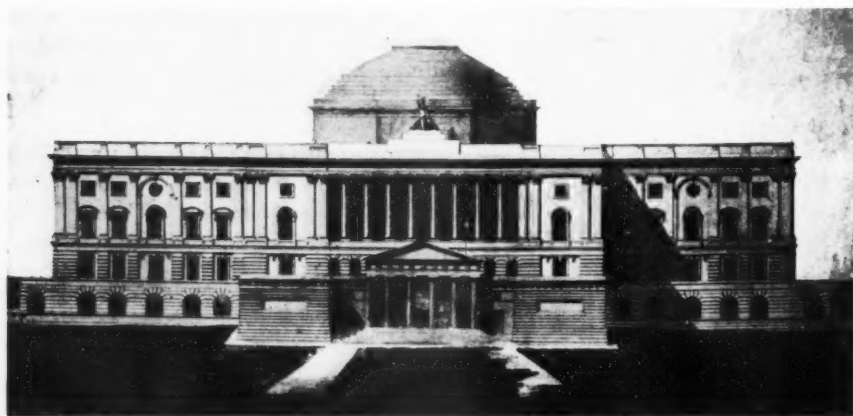


FIG. 7. LATROBE'S DESIGN FOR DOME AND CENTRE BUILDING, WEST VIEW, OF THE CAPITOL AT WASHINGTON.

who gave the impetus. Jefferson to be sure owned his Stuart and Revett, and may have projected his Greek garden houses before Latrobe came to this country, but he remained Roman in his sympathies and employed Roman forms exclusively in his *magnum opus*, the University of Virginia, built in 1817-1826, after the Greek revival was well begun. The first proposal for monumental use of a Greek order in America was in the *corps de garde* of Latrobe's design for completing the national Capitol, obviously modelled on the Propylaea at Athens (fig. 7). Although Latrobe occasionally used a pure Roman style, he wrote

My principles of good taste are rigid in Grecian architecture. I am a bigoted Greek in the condemnation of the Roman architecture of Baalbec, Palmyra, Spalatro, and of all the buildings erected subsequent to Hadrian's reign. Wherever, therefore, the Grecian style can be copied without impropriety, I love to be a mere, I would say a *slavish*, copyist.

In the second United States Bank at Philadelphia, designed by Latrobe and completed in 1824 by his pupil William Strickland, these principles reached their fulfilment—the Parthenon was transplanted to American soil.

Even in this building, however, there were the changes of plan and dimension which Latrobe himself fully realized to be necessary in adapting classic prototypes to modern use. Even with an ideal so static as literal imitation of given models, modern architecture never ceased to undergo a development, a development often hidden to its contemporaries, but now readily traceable.

We have been accustomed to think of American archaeology as dealing only with the remains of primitive native civilizations. Surely the time has come, however, when we can broaden our con-

ception of it to include the monuments of our own national past. Only a provincial false modesty longer prevents the serious study of our early works, and self-respect demands that this be overcome. The buildings mentioned in this paper are but a very few of those which in any other country would be already objects of archaeological discussion, and of preservation as monuments of the highest historic and artistic importance. Here scarcely a beginning has been made. The scholars have not realized that archaeology begins at home; the architects, with an interest at least in the early phases of our architecture, have generally lacked exactitude of historical method. Meanwhile the destruction and remodelling of buildings which we shall soon bitterly regret goes on in absence of realization of their value. The Assay Office in New York, with its beautiful Ionic order, is the latest to go the way of the old Mint in Philadelphia and a score of others; the New York and the Boston Custom Houses have been modified out of recognition; the old City Hall in Washington, our best preserved work of George Hadfield, stands in momentary danger. For too many of these not even drawings are preserved. In a country where museology and excavation are highly organized we still lack any effective agency for the complementary duty of preserving historic monuments. Cannot the aesthetic interest of the architect and the historical passion of the scientist be jointly brought to bear for the study of these buildings and the creation of an agency to preserve them, so that we may have an historic as well as a prehistoric archaeology? A science which has won its spurs in well recognized fields need have no fear that an attack on this fresh domain will be thought beneath its powers.

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FIG. 1. A FOREST OF COLUMNS, OLD MOORISH PART OF THE CATHEDRAL MOSQUE, CORDOVA.

WITH THE MOORS IN ANDALUSIA

CHARLES UPSON CLARK

ON THE second of January, 1492, their Catholic sovereignties, Ferdinand and Isabella of Castile, entered Granada, the last stronghold of the Moor. Fourteen weeks later, at the village of Santa Fe, in full view from the Alhambra, they signed the commission of the Genoese scholar-adventurer, Christopher Columbus. On Palm Sunday, 1493, he made his triumphant entry into Seville and moored his caravels, with their spoils from the Indies, beside the Golden Tower of the Alcázar, a bow-shot from the stately cathedral where his bones now rest in solemn grandeur.

So intimately are our own beginnings associated with the memorials of Saracen magnificence. Fate has preserved the finest monuments of their artistic endeavor at the western and eastern extremes of that vast expanse which once owed allegiance to Bagdad. The Taj-Mahal and the Alhambra (figs. 4, 5, 6), the great mosques of Agra and of Cordova (fig. 1), are at once the most easily accessible and in many respects the most interesting of Mohammedan masterpieces.

Yet though palatial steamers carry one from New York to within a few hours' railroad journey of these Spanish monuments, the American tourist is still a rarity in Spain. Indeed, as compared with Italy, the country is unspoiled. The German Baedeker for Spain and Portugal is only in its *fourth* edition; that for northern Italy in its *eighteenth*; even Greece and the Holy Land have reached a *fifth* and a *seventh* edition respectively. He who knows and loves his Spain would not have it otherwise; he is shocked at the notion of a Granada which should be

another Fiesole, a paradise of English old maids and American parvenus. But the sombre charm of this austere land, which has played so august and yet so melancholy a rôle leads him to a constant Iberian propaganda. Nowhere else is the tragedy of history more absorbing; in no other country are its lessons so easy to read. Not one thoughtless worldgadder ever left Spain in an unreflecting mood.

We have the less excuse for our neglect of Spain in that she has exercised her fascination upon so many of our writers. Irving, Prescott, Motley, Parkman, Bancroft, Longfellow, Lowell—all were led by their study of Spain's part in our early history to a wider consideration of her career. Today, it is the pride of our historical scholars that the most authoritative work on the Spanish Inquisition is the product of our own Henry C. Lea. Irving's *Alhambra* and Prescott's *Ferdinand and Isabella* are read by scores of American travellers, who promptly visit—London, Paris, Rome, Berlin! Spain? By no means! A land of beggars, gypsies and vermin, of cloaked and bearded desperadoes, of tropical heat, of rare and dirty inns! Sail by the Sierra Nevada and Gibraltar; venture perhaps tremblingly to San Sebastian; but enter no further that province of Africa which begins at the Pyrenees!

Far be it from me to disturb these preconceptions. They are of venerable antiquity and are presumably encouraged by the inn-keepers of France and Italy. I propose merely to point out a few of the rewards awaiting the traveller who braves these imaginary dangers—rewards which introduce him to that fascinating chapter



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FIG. 2. PATIO OF THE ALCÁZAR, SEVILLE.

in human history which opens with Mohammed.

No other religion ever made such rapid progress. What temporal standing had Christianity attained one, two, centuries after the crucifixion? How deeply have its precepts or even its forms entered the life of the so-called Christian nations today, as its second millennium closes? Mohammed died in 632; within two generations, Syria, Egypt, Tripoli, Tunis, and Morocco had been wrested from their masters, whether Byzantine or Vandal. Entrenched upon the southern Pillar of Hercules, the Mohammedan viceroy peered eagerly across the strait. Tarif (from whom we get our word tariff) sailed over in 710 to the spot which now bears his name and brought back word that the land was good and its rulers torn with dissension. In 711, Tarik landed at Gibraltar (Gebel-el-Tarik, Tarik's Mount), defeated Roderick, last of the Visigoths, and possessed the land. So speedily did the Saracens spread northward that only their defeat by Charles Martel at Poitiers in 732 kept France from becoming Mohammedan.

Spain, once a wealthy and cultured Roman province, had fallen before the Vandals and then the Visigoths, three centuries before this invasion from Barbary. Enough relics of the Roman period remain to show its splendor. The bridges at Mérida and Alcántara, the aqueducts at Segovia, Mérida, and Tarragona brought before the Moors magnificent models, which they promptly imitated. The bridge over the Guadalquivir at Cordova and those over the Tagus at Toledo worthily perpetuate the early tradition; the Algeciras aqueduct has a distinctly Oriental cast. The Visigoths had hardly done more than elaborate (perhaps degenerate!) the late

Roman artistic styles. Little enough remains of that period: here a capital in some later colonnade, there an arch or a pilaster. Northwestern Spain, where Moslems never got a sure foothold, preserves several small churches and other ancient buildings which have a Visigothic look; the famous Chapel of the Kings at Leon, though of later date, is characteristic. Illuminated letters and other decorations in manuscripts are of great value in defining the peculiarities of Visigothic art; the wonderful golden treasure from Guerrazar (near Toledo), in the Cluny at Paris, confirms them.

Thus the Saracens found, on their arrival in Spain, both many ancient Roman monuments and the development of that Roman art in Christian times which in Spain may be called Visigothic, the name already in use for the national written hand during the Middle Ages. In northern Africa the Arab victors had found a not greatly differing style of art, many monuments of which are now to be seen in the Louvre. In Syria and Egypt, the countries first conquered, they had come more directly under the artistic influence of Constantinople, which set the fashion for all the eastern and much of the western Mediterranean world till the Renaissance.

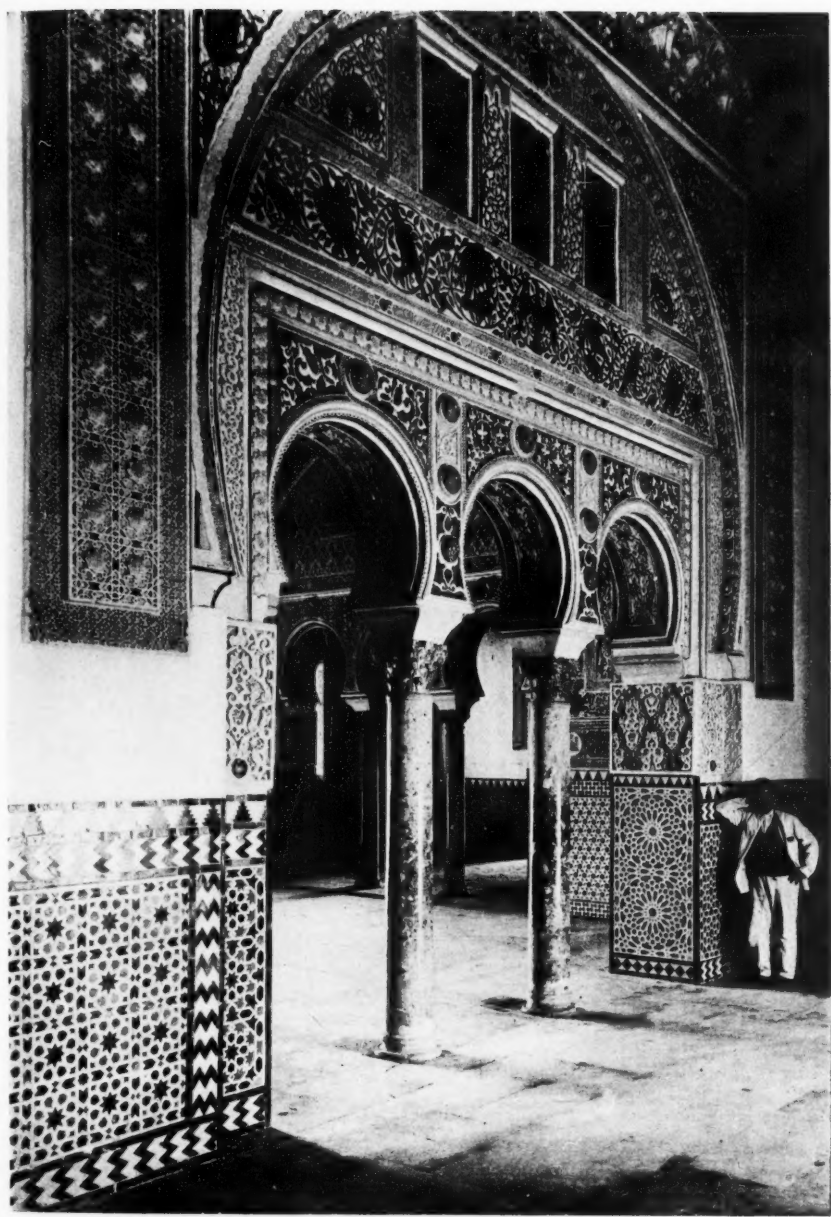
Having no highly developed art or civilization of their own, it was therefore to be expected that the Arabs should adopt this Byzantine-Roman art; but they gave it at once a peculiar turn. Their first great effort in Spain, the Cordova mosque (fig. 1), was doubtless inspired by some Christian predecessor; but this extraordinary building, which may proudly rank as the grandest Mohammedan monument west of Mecca, impresses one now by its distinctive character. One cannot really blame the cathedral canons of the time of

Charles V for finding their surroundings incongruous; the huge *coro* which they built in the center is of course an artistic blemish, destroying the harmony of the maze which Moslem devotion had created. But the sight of black cassocks flitting about these columns gives a shock; one looks for turbaned dervishes, one expects to hear from the tower the call of the muezzin. Lucky it is that the hugeness of the building leaves many an unspoiled perspective, to maintain the illusion of the Thousand and One Nights.

Cordova—what a wealth of visions the name arouses! Seat of the university which drew its students from all Europe; capital of the brilliant dynasty of the Caliphs of Spain; home of a civilization whose allurements reached even beyond the Rhine, as the nun Hroswitha of the tenth century bears witness; a hive of industry, whose silks were carried all over the world, and whose leather gave a new word—cordwain—to every European tongue. With one's imagination thus afire, it seems absurd to take a prosaic railroad train, even the single daily express at 15:25 (i.e., 3:25 p.m.) at Cadiz, and after traveling about as far as from New York to Albany, arrive at Cordova at 23:20; or depart from Gibraltar at 5:55 a.m. and reach Cordova, 180 miles away, at 15:55! Surely the Moors would have run express trains faster, one thinks!

Few reminders of former grandeur are to be seen as one walks from the station through the bare, broad-streeted new quarter and then plunges into the labyrinth of narrow lanes leading down to the river between low whitewashed thick-walled houses. Far from dominating the scene, the mosque presents even from the other side of the "Great River" (Wad-el-Kebir, Guadalquivir) a shapeless and unimposing mass. Entering its domain

by any of the gates to the Orange Court, one steps immediately into the Orient. Alternate rows of date-palms and orange trees sweep across the court-yard; Rebecas bring their graceful water-jars, posed on shoulder or hip, to the grand fountain which every mosque must have. To this day in the East, an abhorrence of the bath, together with indulgence in wine and pork, is the distinguishing mark of the Christian as opposed to the Moslem; and when in 1526 Charles V undertook to suppress the Moriscos in Granada and make them orthodox Christians, his edict expressly forbade their bathing—a prohibition enforced forty years later, when Philip II repeated this edict, by the destruction of all the baths in the city. In 1565, Philip's poor girl bride Elizabeth of Valois, whose death was caused largely by the Spanish court ceremonial and ignorance of hygiene, long cherished the desire of taking a bath, and had indeed at last surreptitiously given orders for one to be made ready, when a lady-in-waiting discovered the impious preparations. In order to disarm Elizabeth's suspicions, she pretended to approve of it, but at once notified the court physicians. They promptly interfered and forbade the desecration, since her Majesty was in good health and consequently needed no bath; but, says the French ambassador, from whose letter of November 21 to Catherine de' Medici, we take these details, the young queen was seized with violent indigestion the next night, following upon over-indulgence in pork-pie; and the nausea and head-ache induced the doctors to relent. I was once visiting a family in Asia Minor whose old Greek nurse had indignantly given warning after a timid hint that the bath-tub was at her disposal. "I am no Mohammedan dog, to take a bath," said she.



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FIG. 3. BANQUET HALL OF THE ALCÁZAR, SEVILLE.

But the clear water still spurts into the great Cordova fount, and the neighborhood there exchanges its gossip and comments upon foreign visitors just as when the Caliphs were reigning. Crossing to the long low wall of the mosque, we find the main portal flanked by two Roman mile-stones, from the imperial highway from Cadiz up the Baetis (the Guadalquivir), which gave its name to this Roman province (Baetica). As later devotion records upon the pillars, one dates from the year of Christ's birth, the other from that of the crucifixion. Like sentinels they stand outside, typifying that vast force of the Christianized Empire, which was gradually to recover even this sanctuary from the Moors.

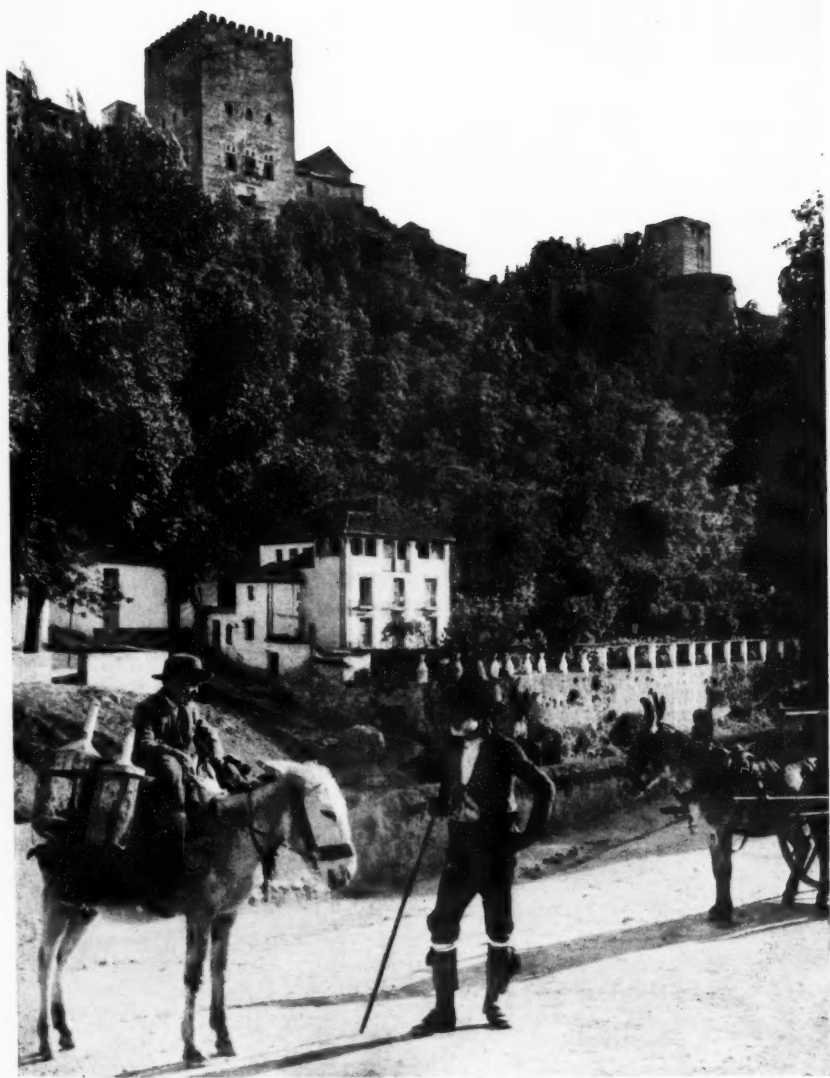
Entering the doors, one seems at first in darkness, after the blazing Spanish sun outside; and then a wilderness of pillars (fig. 1) outlines itself under a sea of low arches. Torn from one or another Roman temple or Christian church, these columns are of endless variety, and their capitals are a fascinating study. But the visitor has at first no leisure for such details; the long peaceful vistas of these colonnades are too entrancing. The guides who offer themselves seem especially impertinent here; one wishes simply to wander about in quiet observation, thankful to the long succession of Christian canons who have so well preserved this Moslem holy spot. Were it in Morocco or Tunis, it had long since collapsed in ruin.

Standing by the entrance, one is in the original mosque of Abderrahman I, the Omeyyad who escaped the massacre of his family in Damascus and established his dynasty here about 750. That mosque had eleven of these colonnades, the central one being broader and leading to the *mihrab*, or holy shrine before which the worshipper faces Mecca. Successive en-

largements by later caliphs lengthened the original arcades and added eight parallels to them; the total number of columns is nearly 900! The first *mihrab* was replaced by a second, and then a third, of Alhakim, near the end of the tenth century. This last we still possess, with all its marvelous coloring and wealth of detail, comparable to the beauties we shall later see at Seville and Granada. The Arabic inscriptions form graceful and not inappropriate decorations. They look upon one with the same pathetic irony which animates the dim Christian mosaic in Santa Sophia at Constantinople, still visible under Mohammedan whitewash.

The other chief jewels of Saracen art in Andalusia date from a much later epoch, when the Moors have developed a technique of ornamentation which for brilliancy and delicacy can never be surpassed. With the wane of Cordova, her sister city Seville, 80 miles nearer the mouth of the Guadalquivir, came into dominion. After the rise and fall of the two dynasties of Moroccan fanatics, the Almoravids and the Almohads, Castile won Seville in 1248; but the Moorish artistic traditions were undisturbed. The Alcázar (figs. 2, 3) as we have it is a building of Christian times; but it is as Moresque as the Alhambra.

Seville boasted a magnificent mosque; but here the Christian conquerors replaced it with a no less splendid Gothic temple. But the Orange Court, with the Gate of Pardon, is still there; and fate has preserved what Cordova has only in part—the Moslem muezzin-tower, the Giralda, most elegant of minarets. Built for the greatest of the Almohad sultans in the closing years of the twelfth century, it is now a Christian campanile. From its summit, 250 feet above the river, one looks out over the smiling environs of



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FIG. 4. WALLS AND TOWERS OF THE ALHAMBRA, GRANADA.

the charming city; little sparrow-hawks glide among the pinnacles and buttresses of the grand cathedral below, or fly indignantly forth when the huge bells begin to toll. Sympathetic restorers have preserved this stately tower as a fit Moorish companion for the superb Christian church beside it, where rest since 1898 Columbus' ashes, a mute memorial of American ingratitude.

In days before Madrid was dreamed of, Castilian kings often made Seville their residence; and the Alcázar (figs. 2, 3), still a royal palace, is surely the most romantic abode of any European sovereign. Built under the legendary Peter the Cruel of Castile and his successors, it has had a varied history of enlargements, fires, and restorations; but its charm is imperishable. Planned and largely constructed by an architect and workmen from the friendly Moorish kingdom of Granada, it illustrates as a whole the so-called *mudéjar* style, as distinguished from the simpler and sturdier type of architecture exemplified in the Cordova mosque and the Giralda. Just as with the Greeks, where Praxiteles and the post-Alexandrian sculptors modified the earlier grandeur into prettiness and elaborated detail, we have here delicate intricacy and almost cloying loveliness.

The façade is however of the earlier and nobler period; and it gains in interest because that of the Alhambra perished to make way for Charles V's Renaissance palace. The rectangular main portal is flanked by doorways with scalloped arches over which run geometric mazes. These are capped by columns supporting indented arches, which, as in the Giralda, uphold delicate lattice-patterns; in the Giralda, these are made of brick; here and in the Alhambra, the decorations are

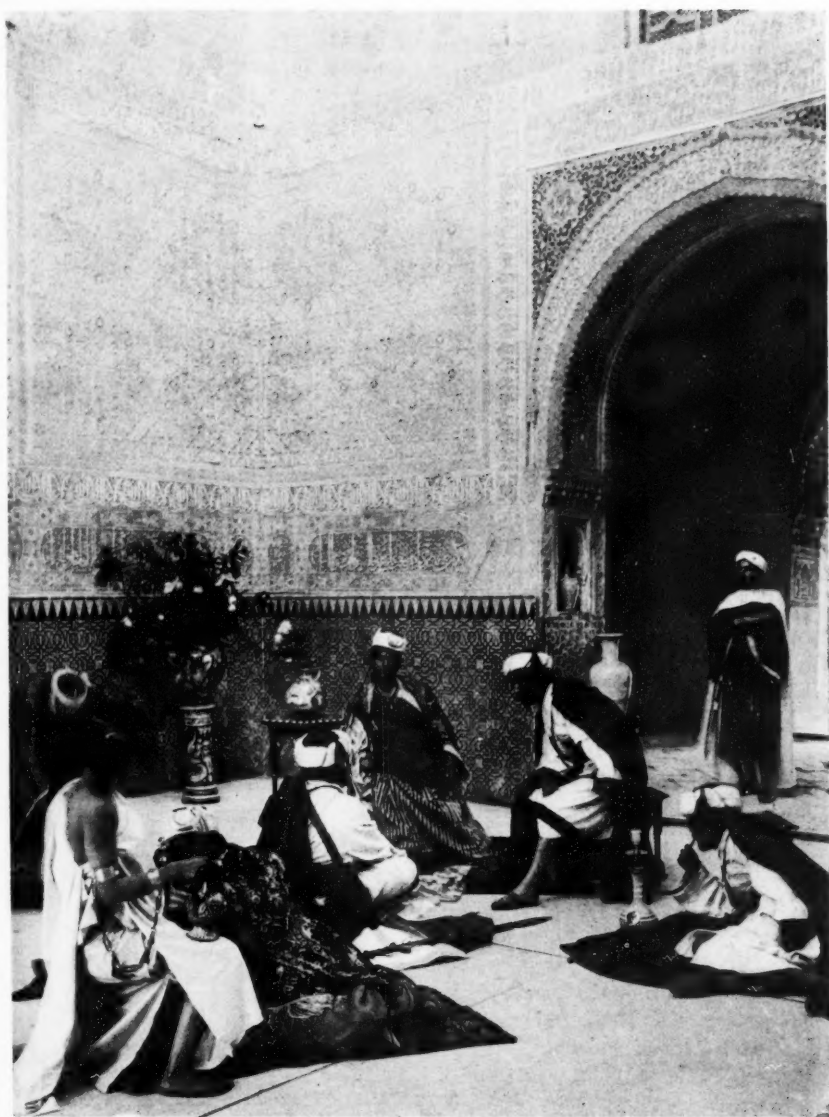
made of plaster casts. This stucco is now so hard that one can scarcely be persuaded that it is not stone.

Over these portals runs a colonnaded gallery, whose contrast of pointed and curved arches recalls Venetian Gothic and Romanesque. And then comes an overhanging roof, its supports lovingly carved and gilded, as if to show Moorish pride in roofs and ceilings, the crown of the house, which modern architects too often slight. This protects the Spanish inscription in honor of Peter the Cruel, beside which, in delightful inconsistency, run reminders from the Koran that Allah is all-conquering.

Passing through the vestibules, one enters the Patio de las Doncellas—the Court of the Damosels (fig. 2). Trim, neat, graceful arches mark off an arcaded gallery, lined with the beautiful *azulejo* tiles whose manufacture is still a specialty of Seville. Everywhere one sees the lion and the castle of Leon and Castile, and Charles V's proud *plus ultra*. This little rectangular court, with its sixteenth-century second story, seems an epitome of Moorish and Renaissance Spain. One sympathizes with the Australian journalist, Luffmann, whose pedestrian vagabondage in Spain forms such interesting reading, in his rhapsodies.

"To stand," says he, "at the northern end of the 'patio' and look toward the 'Salon de los Embajadores' is, I verily believe, the sight of the world. It is a living testimony to the intelligence and the dignity of the Moorish artists and artisans. Bear it in your memory and make a little pilgrimage to Sevilla that you may not quit this life without having seen the 'ornament of the world.'"

The rooms opening off this patio have kept their ancient doors, which, with those of the Alhambra, are perhaps the



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FIG. 5. COURT OF THE TWO SISTERS OF THE ALHAMBRA, GRANADA.

finest extant products of Arabic carpentry. As one stands in admiration before this wealth of geometric ornamentation, whose beauty lies in its ingenious simplicity, one is amused at modern arrogance which dubs the times in which such dreams were realized, the Dark Ages.

Each of the side-rooms deserves its meed of praise; but the Saloon of the Ambassadors is the gem of the Alcázar, and the peer of any apartment in the Alhambra. The superb Moorish doors, nearly 18 feet high, give entrance; above runs an Arabic inscription, stating that they were constructed by carpenters from Toledo in 1404, at the bidding of the lofty Sultan, Don Pedro, King of Castile and Leon. The year is that of Augustus' conquest of Hispania, a mode of reckoning time which was long kept by this, in many respects the most Roman of the provinces.

The saloon itself, some 40 feet square, is resplendent with color—azure, crimson, orange, and gold. Crowned by a dome whose shape gave the room at first the name of the Saloon of the Half-Orange, its walls are largely cut away for the bold horse-shoe arches which render it peculiarly charming. Restoration has made the decoration no longer altogether harmonious; but the main lines of the room have preserved the original grace.

The Alcázar lies cooped-up in the midst of Seville; much of the charm of the Alhambra (fig. 4) comes from its superb situation. As one stands on the watch-tower of the Vela, Granada lies far below him, the fertile Vega spreading out for hazy miles to the westward, bounded by the Sierra Albama, beyond which lies Malaga. North, over the deep and narrow valley of the Darro, rises the crowded Albaicin, the old Moorish quarter of Granada; further off, and to the east, one sees a succession of bare and inhospitable moun-

tains. South, over the magnificent elms which form the Alhambra park, and preceded by solitary foot-hills, rise, two miles high, the snowy crests of the Sierra Nevada. Few jewels have so ravishing a setting.

Irving has made the Alhambra a spot of American literary pilgrimage; the courteous and genial guardians point out his room and favorite resting-places; and the hotel which aims especially at the Anglo-Saxon tourist patronage, has appropriated his name. Our familiarity with the Alhambra's romance thus rouses extravagant expectations, which lead in most travelers to a feeling of disappointment at their first visit. So unfortunately true is it that for the appreciation of beauty both eye and historic sense need long and careful training! But for him who realizes the charm which Irving has immortalized, even an Alhambra in utter ruin would possess an irresistible fascination.

The ascent of the hill from Granada seems a dream to the traveler through parched and treeless Andalusian or Castilian plains, where even grassy turf is hardly ever seen. The broad avenue through the forest of elms is bordered by swift streams of mountain water; violets and other spring flowers peep out always from the lush grass which carpets the hillside; nightingales and warblers of melodious variety salute one from the tree-tops. At the summit stands the Gate of Justice, through which winds the narrow way. A flight of steps brings it to the Alhambra plateau. That time has dealt hardly with the *ensemble* is at once evident from the Puerta del Vino—a gate which now leads nowhere. A few rods beyond rise the ruinous walls of Charles V's Renaissance palace. Here that monarch, whose ambition constantly



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FIG. 6. FOUNTAIN OF THE LIONS, ALHAMBRA, GRANADA.

outran his treasury and whose extravagance plunged Spain on her bankrupt career, succeeded in making only an eyesore, and sacrificed the Alhambra's Moorish portals. Thus the modern entrance is by a couple of tiny rooms, where guards, smoking the inevitable cigarettes, admit the visitor to the Myrtle Court.

There is no need of guiding the reader from this graceful *patio*, with its peaceful pool and laurel hedge, around the arched colonnade with its lace-like fretwork, into the famous Lion Court (fig. 6). Every room, from the tiny bath in the basement to the Court of the Two Sisters (fig. 5) and to the Saloon of the Ambassadors above, has had its enthusiastic chronicler. René Bazin, says in his sympathetic "Terre d'Espagne,"

Two things there are in this Alhambra museum which can neither be outlined nor described, and which nothing will ever stale—the reflections of the Arabian faience and, framed by all these windows opening above the Darro ravine, those mid-field landscapes, those summits of pale hills which something I understand not, some mysterious property doubtless of the Sierra atmosphere, tinges with a milky bluish cast, as if the light passed through an opal.

Truly, as one looks out from the Saloon of the Ambassadors, in this Arabian glory of coloring, upon the Albaicin with memories of Christian and Moslem carnage, one is overwhelmed by the spirit of medieval Spain—proud and vengeful, stupendous in achievements and in errors, lustful of blood and of beauty.

Yale University.

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

I. PICTURE OF VIRGIN BY CRIVELLI IN CATHEDRAL OF ASCOLI

DAN FELLOWS PLATT

IN THE cathedral of Ascoli is a wonderful altarpiece, whose many parts are set, jewellike, in a dull gold frame of Murano workmanship, carved in the sumptuous manner so admired in the Venice of the fifteenth century. Carlo Crivelli, Venetian born, pupil of the Vivarini and more especially of that truly great artist, Bartolommeo, signs himself as author, with the date 1473.

The main panel of the Ascoli altarpiece, here shown, is occupied by the Virgin, enthroned, with the Child on her lap. Saints, Apostles, and a "Pietà," in their various niches, surround the Virgin, completing a work of unusual richness and decorative effect. Crivelli, a great master and a supreme technician, shows it in this picture, painted in tem-

pera, on wood, with a gold ground, and having the enamel-like surface characteristic of his work. It would be hard to find a more sincere representation of the Virgin. How pensive she is!—so pensive that one forgives Carlo's mannered drawing of the hand. The Child, too, attracts through the force of the same sincerity.

Many examples of Crivelli's art are now in London and Milan. America, too, is acquiring works by our master—witness the Boston "Pietà" and similar pictures in the Metropolitan Museum of Art and the Johnson Collection, Mrs. Gardner's "St. George," Mr. Babbott's "St. James," Mr. Platt's "St. Anthony of Padua," and the beautiful "Madonna" recently acquired by Mr. Philip Lehman.



LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING.

I. THE PICTURE OF THE VIRGIN BY CRIVELLI IN THE CATHEDRAL OF ASCOLI.

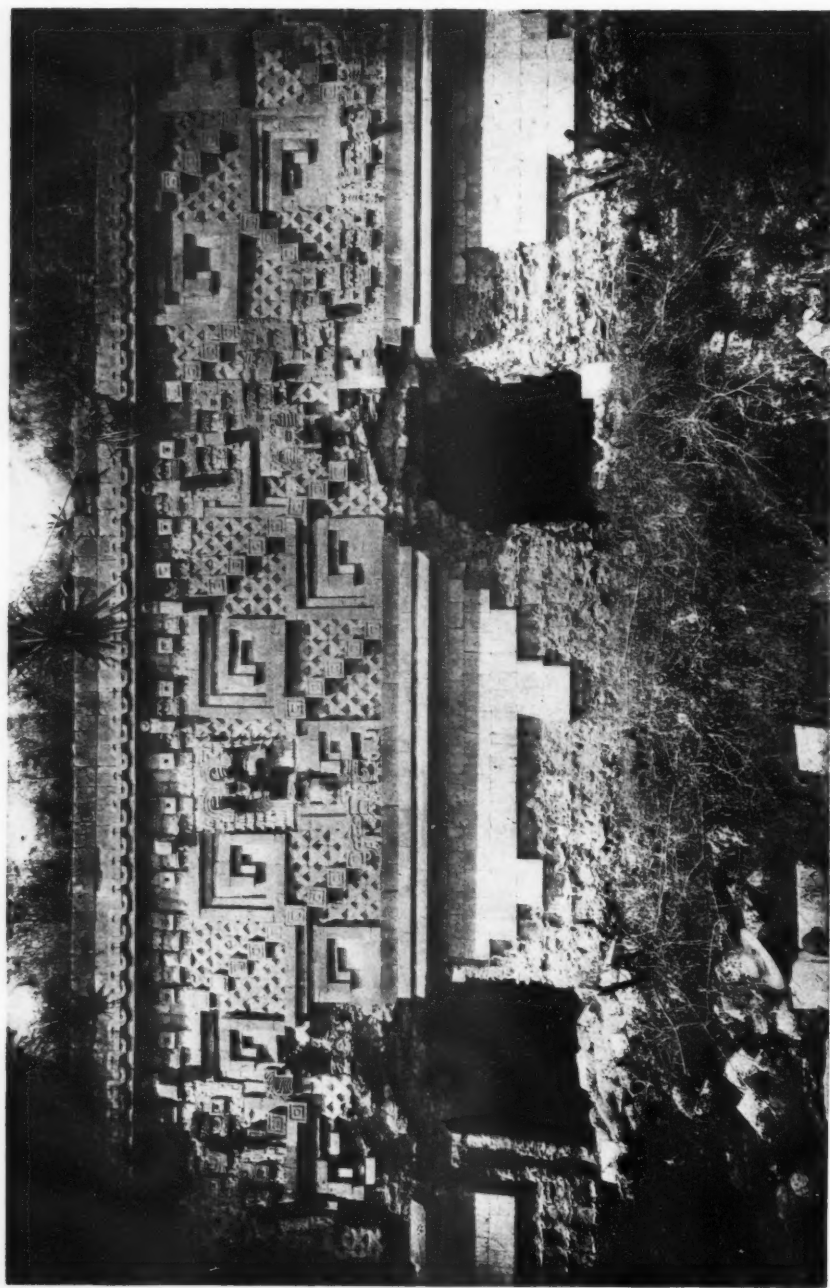


PLATE I. CENTRAL PORTION OF THE FAÇADE OF THE "HOUSE OF THE GOVERNOR," UXMAL, YUCATAN, SHOWING THE BROAD FRIEZE-ZONE OF SCULPTURED MOSAIC. HEIGHT OF FAÇADE, 26 FT.

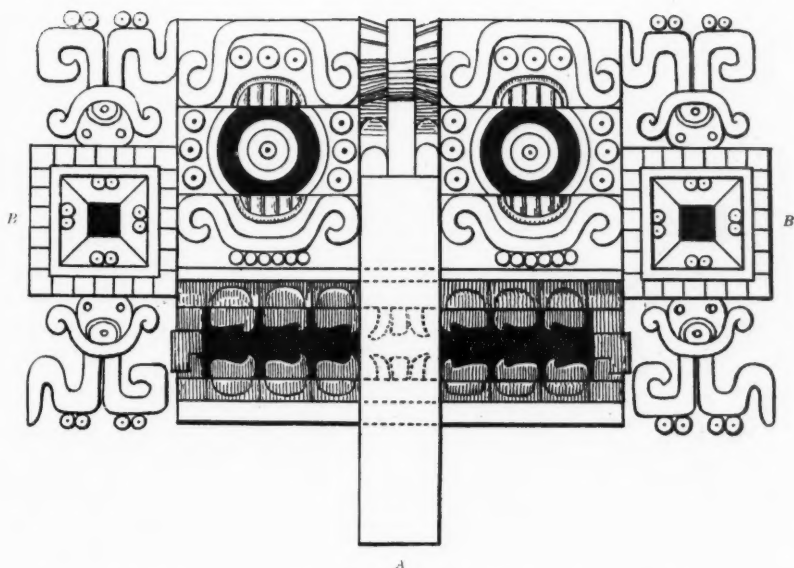


FIG. 1. DIAGRAMMATIC DRAWING OF ONE OF THE GREAT MOSAIC-REPTILIAN MASKS OF THE "HOUSE OF THE GOVERNOR." FOR THE PROFILE, SEE FIG. 2.
A, THE PROJECTING SNOUT; B, THE EAR ORNAMENTS.
(GORDON.)

MASTERPIECES OF ABORIGINAL AMERICAN ART

III. MOSAIC WORK, MAJOR EXAMPLES

W. H. HOLMES

WHEN the primitive potter, no matter when or where, first set bits of colored material into the plastic surface of her utensils to increase their attractiveness, or the implement maker utilizing asphaltum in hafting his implements first fixed bits of shell into the clinging surface to embellish it, the initial step in the art of inlay was taken. The highest stage in its development was reached long ago in Mediterranean centers of culture, where the masters sought to rival in this difficult but durable medium the loftiest pictorial achievements of the painter's brush.

The richly embellished masks, shields, and other symbolic works of the Aztecs, described in Number II of this series of studies, exemplify the remarkable progress in this branch of handicraft among the aboriginal Americans. With them the mosaic art had already extended, in what have been designated its minor phases, characterized by the use of semi-precious stones of varying color in the beautification of broad mural surfaces. According to tradition the mythical palace of the god Quetzalcoatl had four apartments, probably representing the four quarters of the world, the dwelling

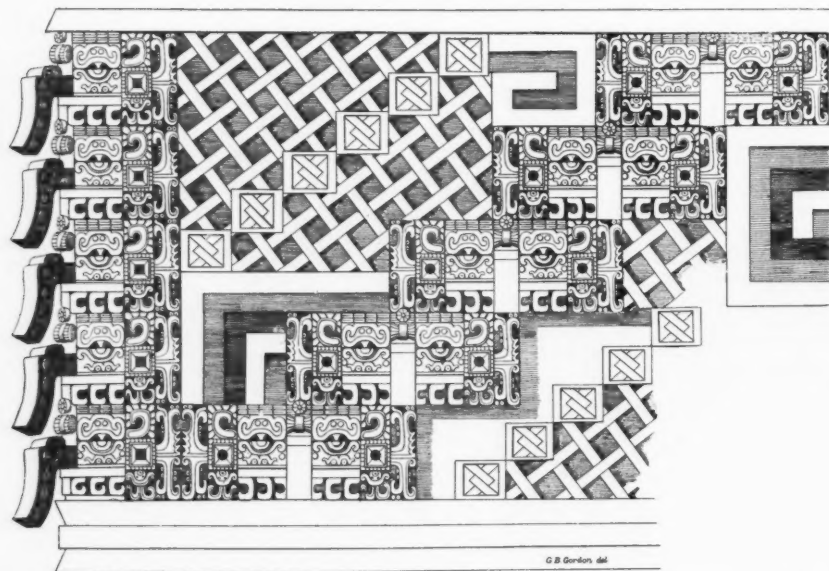


FIG. 2. PORTION OF THE MOSAIC FRIEZE-ZONE OF THE "HOUSE OF THE GOVERNOR," UXMAL, SHOWING THE MANNER IN WHICH THE REPTILIAN MASKS ARE INTRODUCED ON THE FRET-LATTICE GROUND. THE MASK SNOUTS APPEAR IN PROFILE AT THE CORNER. (GORDON.)

places of the gods, one of which was called the hall of emeralds and turquoise, its walls being embellished with these stones arranged in designs of wonderful perfection.

But architectural mosaic in its major forms probably had its inception in the non-aesthetic rather than in the aesthetic phases of the art. When in early times slab was laid beside slab to walk upon, or block was laid upon block in the in-
 ciency of mural construction, mosaic embellishment of architectural surfaces had its birth, and today works of vast magnitude attest the fruition of this low-born art. Yet, without the aid of sculptural elaboration masonry must have failed as a means of artistic expression. Color was the chief resource of the artist in the minor forms of mosaic, but to

sculpture is due in large measure the splendid creations of the building arts. Without it, for example, the marvelous temples of Java, India, the Mediterranean countries, and western Europe would be uninteresting, though possibly noble piles of masonry. Indeed it may even be questioned whether without the inspiration of non-essential sculptural embellishment great works of architecture would ever have come into being.

In this field the native American builders had made remarkable progress at the period of European conquest and many of the existing monuments challenge our admiration. Notwithstanding the rude state of a culture little advanced beyond the normal limits of the stone age, the sculpture embellished façades of some of the buildings of Middle America are

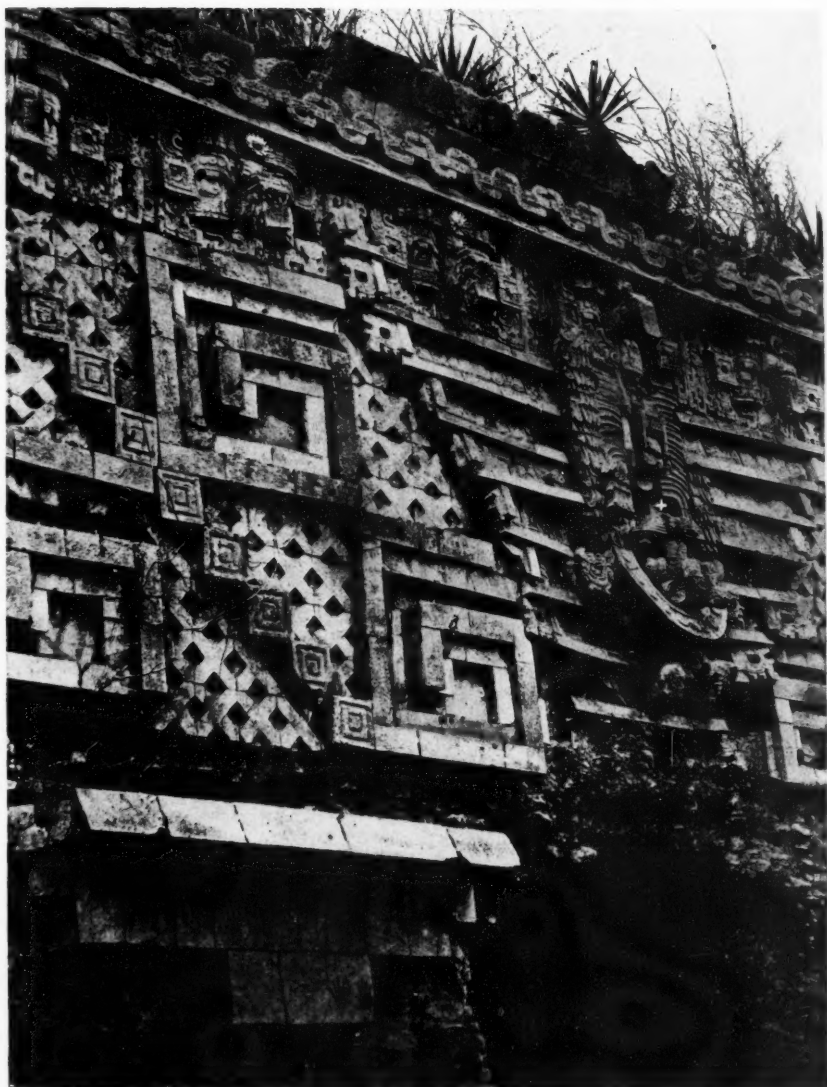


PLATE II. PORTION OF THE MOSAIC FRIEZE-ZONE OF THE "HOUSE OF THE GOVERNOR," UXMAL, SHOWING THE REMARKABLE OVER-DOOR ORNAMENT, THE LINE OF REPTILIAN MASKS ABOVE, AND THE FRET-LATTICE GROUND BELOW.

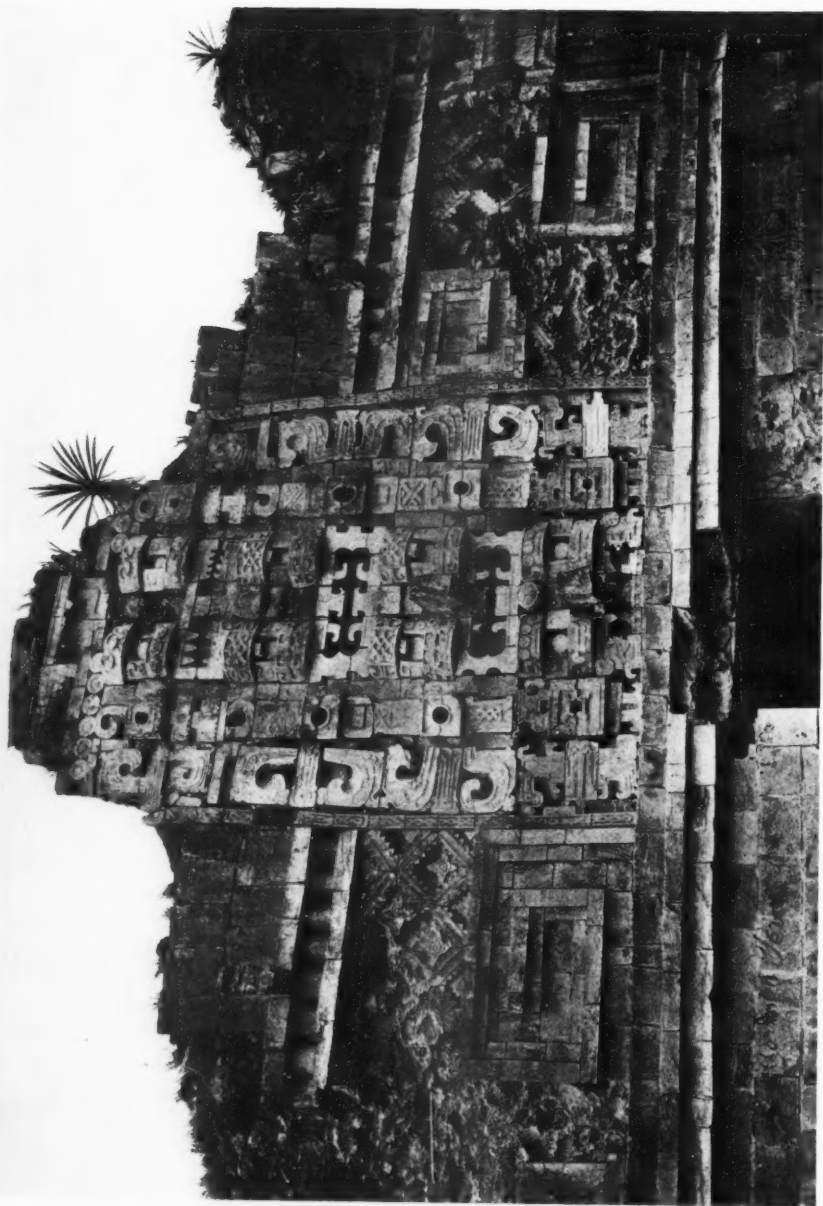


PLATE III. CENTRAL PORTION OF THE INNER FACADE OF THE EASTERN BUILDING OF THE "HOUSE OF THE NUNS," UXMAL. THE OVER-DOOR FEATURE EMBODIES FIVE OF THE GREAT REPTILIAN MASKS SUPERPOSED ONE UPON ANOTHER.

masterpieces of skill and taste—so mature in their treatment, in fact, that in contemplating them we turn instinctively to the Old World for prototypes, a search, however, not as yet rewarded with more than a shadow of success.

The ancient cities of Yucatan afford examples of mural treatment in which sculptural mosaic fairly runs riot. The great buildings are so solidly built and massive that even today the walls are intact and in some instances the roofs support the full-grown tropical forest, whose great roots sink deeply into the massive masonry. The so-called "House of the Governor" in the ruined city of Uxmal, northern Yucatan, one of the noblest monuments of the Maya people, may be chosen as the subject of special study, illustrating as it does the highest type of American mural mosaic. The walls of this building are of massive and very coarse concrete, faced within and without with the light-gray limestone of the surrounding country. The stones are laid in the main with nice precision, although without close attention to the breaking of joints or to binding courses. The structure is 320 feet in length by 40 feet in width. The exterior wall surface is about 26 feet in height, and is divided into lower and upper zones. The lower zone is quite plain, excepting a narrow band of columnar ornament at the base, and is perfect save the doorways which, through the loss of their wooden lintels, have broken out above, leaving wide ragged arches (plate I) which penetrate the upper decorated area, mutilating, in many cases, the handsome over-door ornaments.

The two zones are separated by a bold triple-membered molding and the upper is crowned by a coping of two wide flaring courses, and a carved molding the upper

course of which is sculptured to represent a plain fillet about which a second fillet is skilfully twined, suggesting the guilloche. Over the two great portals on the western front this cornice is elaborated into a series of grotesque masks, giving emphasis to these unique architectural features. The sculptured upper zone, which may be regarded as an overgrown frieze, is about 10 feet wide and extends entirely around the building. It is therefore some 720 feet in length, and embodies in its ornamentation, by moderate estimate, 20,000 stones, nearly all of which are carved into special and often into elaborate naturalistic shapes. The setting of the whole seems a wonderful feat of masonry, yet the stones are actually employed not as essential elements of the construction of the building, but as facing merely for the massive concrete walls after the fashion of a typical mosaic. Three principal motives are embodied in this zone of ornament—the fret, the lattice, and the reptilian visage of Kukulcan, supposed to be the analogue of Quetzalcoatl of Mexico. The dominant feature is the double band of fretwork which meanders the lattice ground. This ornament is restricted to the lower seven or eight feet of the space, and is bordered above in the main by a series of reptilian masks of extraordinary design and bold and effective execution. These masks, shown to better advantage in the drawing (fig. 1), are not carried around the building as a simple border, but at intervals pass obliquely or vertically across the geometric field. The four corners of the building are formed of a vertical series of the same reptilian visages. Special embellishments, usually human figures with great headdresses and associated symbolic devices, occur over doorways

and at intervals on the ends and sides, giving variety to the effect (plate I).

Although not conforming in many respects with civilized standards, and especially in the matters of consistency and unity, the design as a whole indicates a people of well matured culture and exceptional taste, as well as of great resources and splendid energy.

The boldness and surprising elaboration of this wonderful façade are well shown in Plate II, which includes the central over-door ornament of the building. At the top is the wide coping, and next below the row of elaborate sculptured visages rather dimly made out but showing the projecting, curved snouts, the deep-set eyes, the squarish ear-ornaments, the obscure mouths with hooked teeth, and the brow band—a two-headed serpent, in the middle of which is set a stellar ornament or rosette. Below and at the left are portions of the lattice ground and three of the great frets with the connecting stems of square stones with ornamental figures cut into the face of each. Toward the right side of the picture is the over-door ornament, which may be regarded as one of the greatest efforts of the Maya sculptor-architect. The doorway below is broken out through the decay of the wood lintel. This over-door ornament is V-shaped in general outline, suggesting the keystone of an arch, and extends from the medial molding below to the base of the row of serpentine mask units above, conforming in length to three of these units. The central feature is a sculptured human figure, practically life size, now badly mutilated, supporting an enormous headdress with gracefully drooping plumes. In the middle portion of the headdress appears the grotesque mask so often found thus associated in Maya sculptures. The orig-

inal position of the head, which is lost, is indicated by a white cross. A ribbed cape covers the shoulders, an elaborate ornament rests upon the thorax, and an ornamental girdle encircles the straight body at the waist. The arms and legs are represented by stumps merely, and the feet probably rested on bracket-like projections, parts of which remain. The figure is sitting in the downward sag of the body of a two-headed serpent, the heads of which, at the right and left, show the usual reptilian characters. The background of the figure consists of seven horizontal bar-like serpent bodies terminating at the right and left in heads of usual type, but much simplified, most of which are broken partly away. Between the serpent bars are rows of hieroglyphs, not read, and doubtless never to be read, but probably embodying a record or statement regarding the rulers or deities to whom the building was dedicated or the uses to which it was devoted. In the lower left-hand corner of the picture several courses of the plain lower wall facing are seen, and on one of the stones are imprints of the mysterious red hand, a feature of not infrequent occurrence among the ruins of Yucatan. The mosaic-like character of the facing of the building is well shown in this place. It appears that the whole surface, decorated and undecorated, could be peeled off without seriously weakening the concrete walls which, in some parts of the structure, are nine feet thick. Other buildings in the Uxmal group are of nearly equal interest as illustrations of the art mosaic, and a number of the cities of the northern peninsula are equally worthy of study.

Plate III illustrates a section of the façade of one of the four great buildings of the quadrangle known as the "House

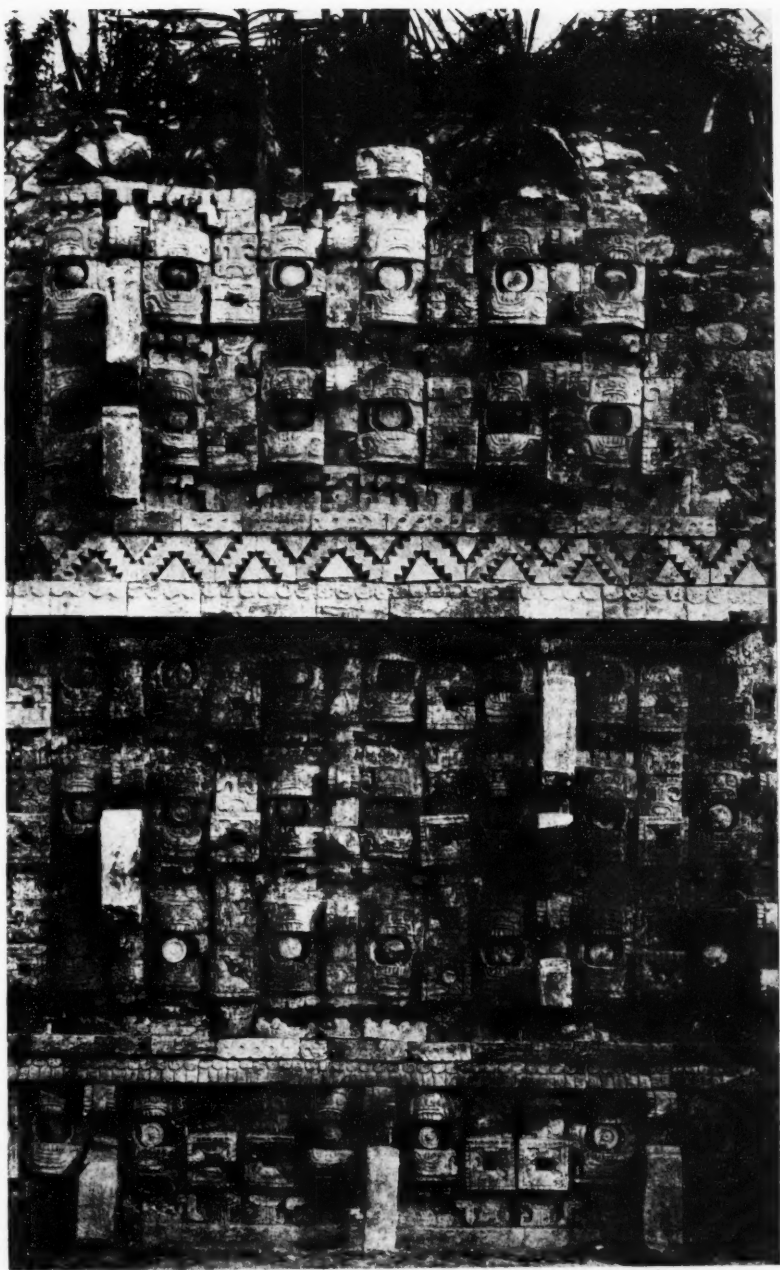


PLATE IV. PORTION OF THE FAÇADE OF A REMARKABLE BUILDING AT LABNA, YUCATAN.
THE ENTIRE WALL SURFACE IS EMBELLISHED WITH THE REPTILIAN MASKS,
THE STRANGE SNOOTS BEING PRESERVED IN A NUMBER OF CASES.



PLATE V. MODEL OF THE "TEMPLE OF THE SIX COLUMNS," MITLA, MEXICO, PREPARED UNDER THE DIRECTION OF THE WRITER. THE PANELS OF GEOMETRIC MOSAIC-WORK EXTEND ENTIRELY AROUND THE EXTERIOR AND COVER THE INNER WALLS OF THE COURT AND BACK CHAMBERS. LENGTH OF BUILDING, 133 FT. PORTION OF THE ROOF OMITTED, SHOWING THE TOPS OF COLUMNS.

of the Nuns." Here again are seen the unfortunate results of the use of wooden lintels in construction and the scaling of the facing due to the shallowness of the blocks. The geometric groundwork of the upper wall space, and the fret and lattice-work, correspond somewhat closely with these features in the "House of the Governor," while the lofty over-door ornament is composed of four or five gigantic reptilian masks superposed one upon another. What the crowning feature was can not even be surmised.

A specimen of these mural mosaics, truly astonishing in its elaboration and indicating the deep purport of the serpent in the religion of the Maya people, appears in Plate IV. It is part of the façade of a building in Labna, Yucatan, and consists of a solid facing of the reptilian masks, four rows appearing in the lower story and three or more in the upper. It will be observed that the projecting snouts of the masks remain intact in a number of cases.

A noteworthy example of highly individualized aboriginal mural embellishment is furnished by the ruined city of Mitla, in the state of Oaxaca, Mexico. The walls of its several great buildings are embellished with purely geometric motives, which are in striking contrast to the sculptured life-forms of the Maya buildings of Yucatan, referred to above. Plate V illustrates a model of one of the principal structures, the Temple of the Six Columns, prepared under the direction of the writer. In the whole group, comprising a dozen buildings, not a trace or suggestion of any living form is found in the mural mosaics which cover many of the walls. This is the more remarkable since designs in color embodying life forms were employed in embellishing some of the interior wall

surfaces of the buildings, while the pottery of the general region displays a freedom in the treatment of plastic life forms hardly paralleled in the art of any known primitive people. These Mitla mosaics are arranged in formal panels covering the exterior surface of the buildings, and in the interiors are either enclosed in panels as without or form continuous bands extending entirely around the chambers (fig. 3), save where interfered with by doorways. Much diversity in effect is given by setting some of the lines of framework of the panels in and others out, and by variations in proportions of the panels. Where there are treble doorways, as in the Hall of the Six Columns (Plate V), the stone lintel is very long and the fretwork is not in mosaic but carved in the face of the stone. These paneled walls are among the best examples of native stone cutting and laying in aboriginal America. In the broader plain surfaces of the buildings, laid practically without mortar, the joints are invisible save on close inspection.

The designers had only a limited number of decorative motives to draw upon, but they showed much taste in their arrangement in various combinations to suit the spaces and to give diversity of effect. Care was taken that the different motives alternated properly, and an effect of almost complete symmetry was everywhere maintained. The very wide diversity of effect obtained is suggested by six examples shown in figure 4.

The execution of this work is perhaps its most interesting feature. The panels in which the fretwork is set are all shallow, the framework rarely extending more than two or three inches forward from the face of the design, and the design is not relieved more than an inch and a



FIG. 3. MOSAIC FRETWORK, INTERIOR OF ONE OF THE BACK CHAMBERS OF THE "TEMPLE OF THE COLUMNS," MITLA. THE DOORWAY TO THE RIGHT OPENS INTO THE COURT.

half from its background. The bits of trachyte were cut into convenient sizes and shapes and set firmly in the plaster backing. The inserted bits are often tooth-like (fig. 5), and the tapering points or roots are sometimes several inches in length; generally, however, they are quite shallow. It is probable that the pieces of stone were not reduced to uniform shapes and sizes in large numbers to be laid up as tile-work, but that the individual stones were cut and fitted to their places in the design as the work proceeded. This is certainly true in cases where curved portions of the designs were to be introduced. In figure 6 it is seen that the S-shaped portion was carved in relief on a large piece, which was fitted into place among its smaller neighbors by notching the edges. Another example is shown in figure 7, which illustrates the very ingenious method of connecting the current fretwork of the side and end of a

chamber without joint at the corner. A more striking instance is shown in figure 8, where the shape of the stones at the level of their bedding in the panel floor is indicated in *a*. No two parts of the whole panel, involving thousands of pieces, correspond exactly in proportions, but the projecting parts of these stones are so dressed that the design developed (*b*) comprises two lines of symmetrical frets with serrate stems, so set that one runs to the right and the other to the left. It thus appears that, notwithstanding the mechanical perfection of the fretwork, it was worked out largely by "rule of thumb."

The number of mosaic stones, all carefully cut and fitted, is very great, and a single room in the "Quadrangle of Grecques" (fig. 3) contains more than 13,000, and the whole group of buildings must have contained at least ten times that number. Although the fine-grained trachyte used is rather soft, the

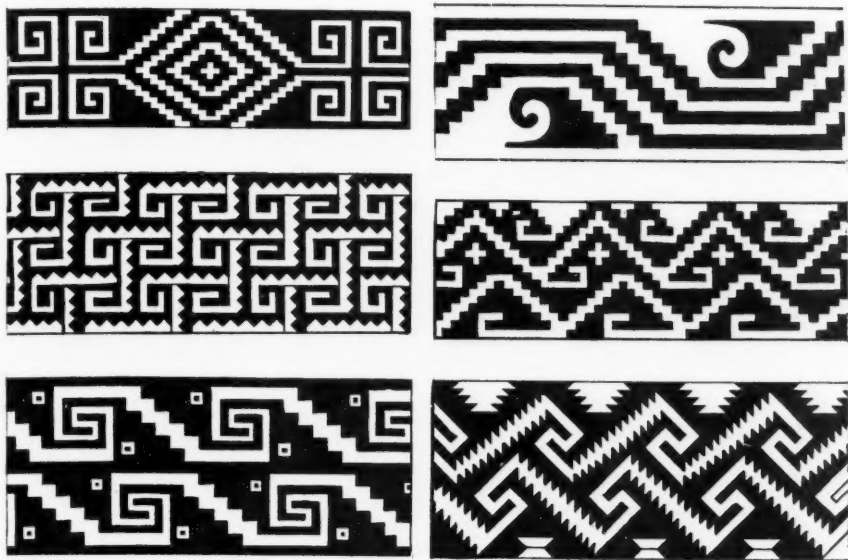


FIG. 4. EXAMPLES OF THE GEOMETRIC MOSAIC FRETWORK OF THE "TEMPLE OF THE COLUMNS," MITLA. THE DESIGNS ARE BUILT UP OF SMALL STONES AS INDICATED IN ILLUSTRATIONS WHICH FOLLOW.

amount of labor required to block out and dress this vast number of separate pieces is, with our present knowledge of methods and tools, quite beyond possibility of estimate. There is still a question as to the exact manner in which these small stones were roughed out and finished. Possibly the greenstone celts, found occasionally about the ruins, were used. Possibly the flint hammerstones, which occur in large numbers, were in part employed, though pecking operations would be difficult where the bits of stone were never more than a few inches in their greatest dimensions. It is probable that the surfaces were evened up and finished by grinding.

No explanation of the strict avoidance of life forms in their mosaic work by the Mitla builders has been vouchsafed, yet we find a parallel case in the ban placed

by the Saracens upon the representation of living forms in their highly developed decorative art. This restriction prevailed not only with the great buildings of the Mitla group, but with the subterranean chambers which are believed to have served for burial purposes, and the isolated sculptured tombs found in the neighborhood.

Although the motives are purely geometric, it is of course not impossible that all were symbolic and served to suggest to the builders some mythologic conception appropriate to the building or the place. I have even been led to surmise, in view of the universality of symbolism in the native art, that possibly the decorated panels extending around the buildings represent the markings of the body of the serpent god, and that the doorways with their teethlike pillars symbol-

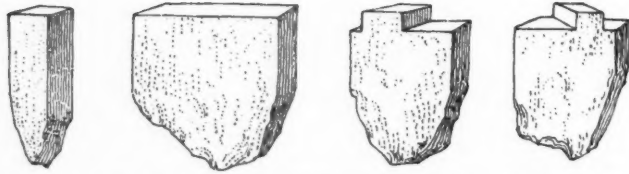


FIG. 5. EXAMPLES OF DENTATE STONES USED IN THE MURAL MOSAICS SHOWING THE MANNER OF CARVING THE RELIEFS: ABOUT ONE-FOURTH USUAL DIMENSIONS.

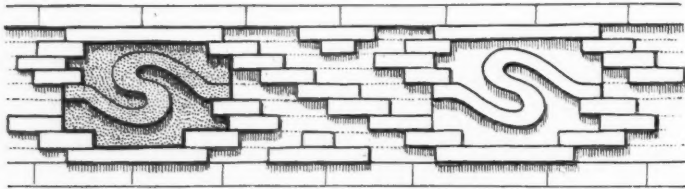


FIG. 6. MANNER OF INTRODUCING CURVED PORTIONS OF THE DESIGN. THE CURVE IS CARVED IN RELIEF ON THE SURFACE OF A TABLET OF EXCEPTIONALLY LARGE SIZE.

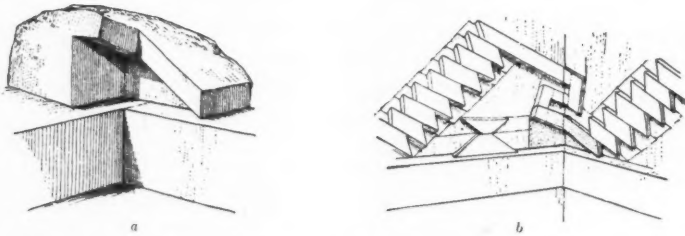
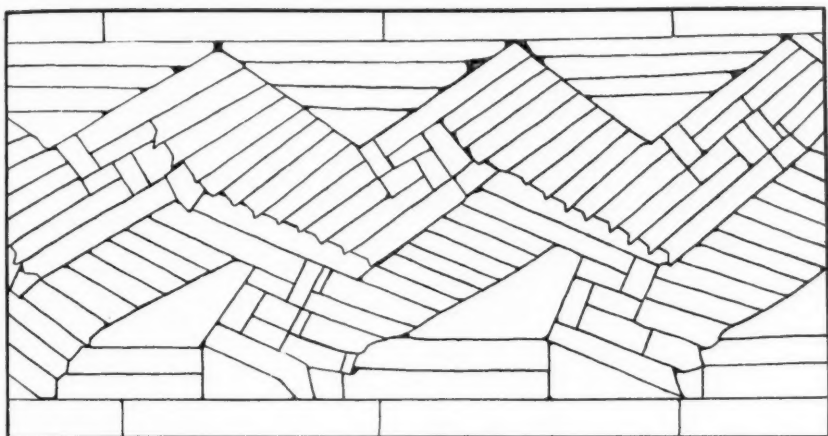
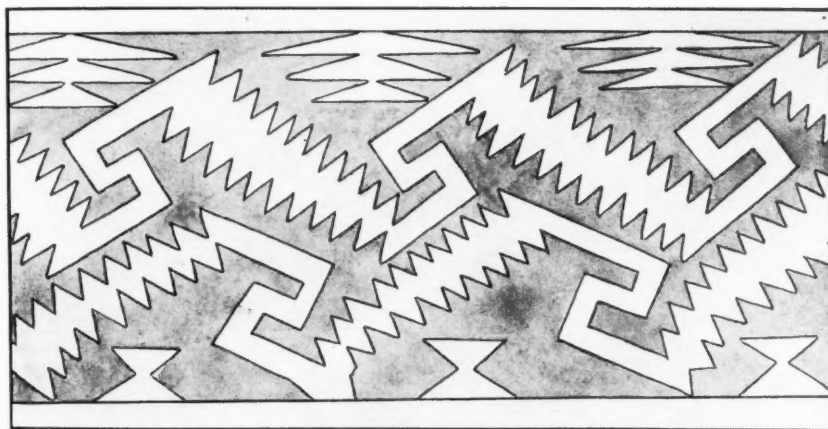


FIG. 7. AN ECCENTRIC BLOCK ILLUSTRATING THE METHOD OF CARRYING A LINE OF FRETWORK AROUND A CHAMBER WALL WITHOUT BREAK AT THE CORNER. *a*, THE STONE; *b*, THE MANNER OF INSERTION.



a



b

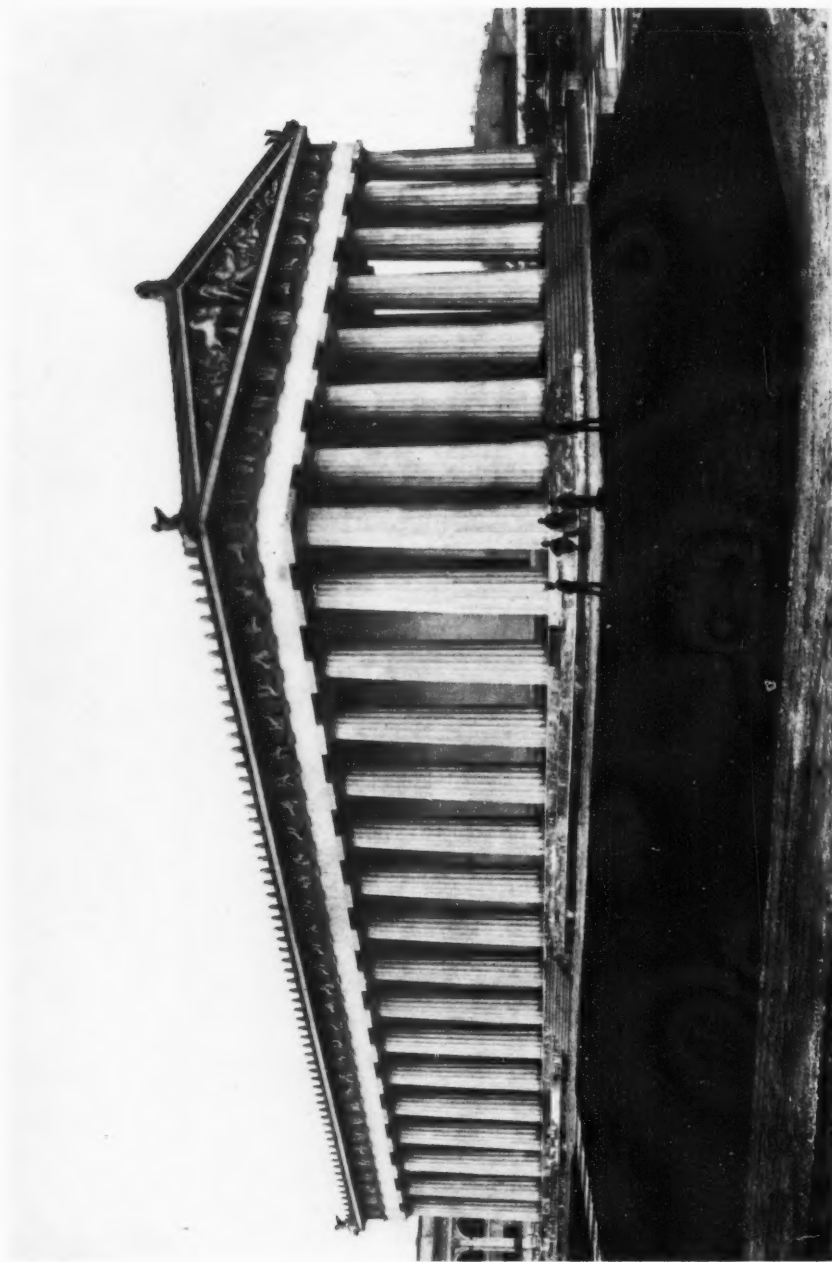
FIG. 8. DRAWINGS SHOWING RELATION OF THE MOSAIC STONES TO THE RELIEF DESIGN CUT UPON THEIR SURFACES. *a*, THE SHAPES OF THE STONES AS SET IN THE WALL; *b*, THE CURRENT FRETWORK AS IT APPEARS IN RELIEF.

ize the mouth of the mythic reptile, the deity of deities.

Observing the strange contrasts and contradictions in the art of Mitla and the region about, it is surmised that possi-

bly the builders of the city and the authors of the wonderful mural mosaics were supplanted by another people whose art dealt freely with the forms of nature in color, and in sculptural and plastic methods.

MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE.
V. THE PARTHENON IN INDEPENDENCE PARK, NASHVILLE, TENN.



The Parthenon has frequently served as the model for modern buildings, as for example the Walhalla, near Regensburg in Bavaria, the old Second U. S. Bank in Philadelphia, the new residence of the President in Washington, and the new State Capitol at Nashville, Tenn. Statues of the gods were placed in the niches of the temple, and the pediment was filled with sculptures. In 1892 the State of Tennessee celebrated the hundredth anniversary of the admission of Tennessee as a State of the Union. An attempt has been made to reproduce some of the curves of the original building and to give an idea of the original coloring.

The Parthenon has frequently served as the model for modern buildings, as for example the Walhalla, near Regensburg in Bavaria, the old Second U. S. Bank in Philadelphia, and the porticoes of the Patent Office in Washington. At Nauvillo, Teau., is this notable reproduction in stucco of the Parthenon, erected in 1856 for the Centennial Exposition. It was the admission of Kentucky as a State of the Union. An attempt has been made to reproduce some of the curves of the original building and to give an idea of the original coloring.



THE MOSQUE OF ST. SOPHIA AT CONSTANTINOPLE.

CURRENT NOTES AND NEWS

Mosque of St. Sophia (illustration)

The Mosque of St. Sophia at Constantinople, a Christian Cathedral, was built by Justinian the Great and dedicated on Christmas Day 538, was much damaged and much repaired, and finally was changed into a Turkish Mosque after the Turkish Conquest in 1453, since when a minaret has been erected at each of the four exterior angles. The exterior appearance is disappointing, but within the church is one

of the most beautiful in the world. The Christian mosaics have been plastered over, but some parts can be seen through the plaster when the light is good. St. Sophia is of great interest now because, if the Allies succeed in capturing Constantinople, the Mosque will probably become again a Christian Church, and the mosaics will be uncovered; and so recovered to Christian and Byzantine art.

D. M. R.

Valentine's Classic Group—Andromache and Astyanax (illustration)

The classic group, Andromache and Astyanax, is the masterpiece of the Virginia sculptor, Edward V. Valentine. Mr. Valentine has never been persuaded to part with this, his most cherished creation, and it is to be seen in his studio in Richmond. The motive was suggested by Homer's immortal description of the parting scene of Hector and Andromache in the 6th Book of the Iliad. As Hector approached the Scaean gates, there came his dear wife, running to meet him, and with her the handmaid, bearing in her bosom the tender boy, Hector's loved son, Astyanax. Hector smiled and gazed at the boy; while Andromache stood by his side weeping, and clasped his hand in hers, and urged him to take thought for himself and to have pity on her forlorn, and on their infant boy. Hector told her he was ever mindful of all this, how his greatest grief was the thought of her anguish in the day when some mail-clad Achaean should lead her away and rob her of the light of freedom; yet it was his part to fight in the forefront of the Trojans. He laid his son in his dear wife's bosom, and as she smiled tearfully upon the lad, her husband had pity to

see her, and gently caressed her with his hand and sought to console her. He then bade her return to her own tasks, the loom and distaff, while he cared for war. Hector returned to the battlefield; and his dear wife departed to her home, oft looking back and letting fall big tears.

The sculptor has chosen the moment when the loved wife is striving to carry out her husband's behest. One arm is about the child. The spindle lies idle across her lap, while the eyes, full of grief and foreboding, look into space. With the intuition of childhood, Astyanax divines the sorrow in his mother's heart, and with a smile dimpling his upturned face, endeavors with baby wiles to win her back to happiness.

Every feature of the group is from the antique, showing the most careful study. The ideal proportions of the womanly figure as well as the treatment of the drapery were doubtless suggested by the female figures of the Elgin marbles. Ancient sculptors were never gifted in the portrayal of infancy as, for example, in the Dionysus of Praxiteles and the Plutus of Cephisodotus. How perfect is the Astyanax in contrast!



VALENTINE'S CLASSIC GROUP, ANDROMACHE AND ASTYANAX.

Andromache holds the modern imagination as the ideal type of the soldier's wife. Wherever there are scenes of parting by war's fell decree, with the fatality of wife left widow and child left orphan, Andromache is the prototype. Professor Gildersleeve has spoken of the group as a fitting monument to the womanhood of the Confederacy. It is equally applicable to bereft womanhood, despoiled by war, in all ages and countries.

Our frontispiece presents another work

of Valentine, the Thomas Jefferson in the Jefferson Hotel in Richmond. Other well known works of his are the Recumbent Figure of General R. E. Lee in the Memorial Chapel, Washington and Lee University, Lexington; the statue of General Lee in Statuary Hall of the United States Capitol; and the bronze statue of Jefferson Davis and allegorical female figures symbolic of the South in Richmond.

M. C.

An Amethyst Necklace of the Twelfth Dynasty



AN EGYPTIAN NECKLACE.

Professor Petrie on behalf of the Egyptian Research Account (Society) has presented the Museum of Fine Arts in Boston an amethyst necklace which was worn by the daughter of Senusert II (Usertesen II) of the Twelfth Dynasty, and was among the royal jewels discovered by him last spring at Lahun, near the entrance to the Fayum. Beside the jewels that had been placed in three caskets were her canopic jars of alabaster inscribed with her title and name, "The Royal daughter, Sat-Hathor-Ant." Dr. Petrie, in his letter to me, said, "I have just sent off to the Museum in Boston the finest amethyst necklace (from Egypt) that I have ever seen." Through the

kindness of Mr. Morris Carter, assistant director of the Museum, I have secured a photograph of this unique piece of jewelry for ART AND ARCHAEOLOGY. It is about one-third of the size of the eighty-eight amethyst beads, and is over twenty-six inches in length. The stones are very rich in color, but are not very smoothly polished, probably because of the extreme hardness of amethyst. As is seen, the beads are well graded and symmetrically arranged. Most of the beads have an uncommonly dark hue for amethyst. The age of so interesting a souvenir of the Middle Empire depends on the date, of course, when Senusert II reigned. While Dr. Petrie in his history assigns the period to about 2684 B. C., Professor Breasted places the date at 1906 B. C. The Research Account distributes its discovered treasures of monumental art and those for decorative or ornamental use as wisely and generously as possible among the museums. The colossal sphinx in Philadelphia and the recent acquisitions at the Brooklyn Institute of Arts bear witness to this statement.

WILLIAM COPLEY WINSLOW.

Boston.

The College Art Association of America

The fourth annual meeting of the College Art Association was held in the Albright Art Gallery, Buffalo, N. Y., Friday and Saturday, April second and third. Among the papers read of especial interest to readers of ART AND ARCHAEOLOGY were the following:

Education in Architecture, Mr. C. C. Zantlinger, American Institute of Architects; *Beginnings of the Art of Mosaic in Italy*, Mr. John Shapley, Princeton University; *Art Taught as a Means of Expression*, Mr. Ellsworth Woodward, Sophie Newcomb College; *The College Art Association and the Moulding of the Aesthetic Possibilities of Young America*, Mr. William M. Hekking, James Millikin University; *The College Art Gallery*, (Illustrated by lantern slides of the Hillyer Gallery, Smith College), Mr. Alfred Vance Churchill, Smith College.

There were also important committee reports and Round Table discussions on the *Condition of Art Instruction in the American Universities and Colleges*; on *Books for the College Art Library*; on

Requirement of a Course in the Fine Arts for the A.B. Degree; on *Typical College and University Art Courses*; on *Photographs in Art Teaching*; and on *When we Teach Art, What are we Trying to Teach?*

At the business session Saturday afternoon it was voted to change the name of the College Art Association to "the College Art Association of America" and to adopt ART AND ARCHAEOLOGY as the organ of the Association. The details were left to the Executive Committee to work out in conference with the officers of the Archaeological Institute of America.

John Pickard, of the University of Missouri, was reelected President and George H. Chase, of Harvard University, Vice-President for the ensuing year. William M. Hekking, of James Millikin University, was elected Secretary-Treasurer to succeed A. M. Brooks of Indiana University who declined reelection. Ellsworth Woodward of Sophie Newcomb College, New Orleans, and Mitchell Carroll of Washington, D. C., were chosen to fill vacancies on the Board of Directors.

Special Session in San Francisco

The special session of the Archaeological Institute of America authorized by the Council at the Philadelphia meeting will be held in San Francisco, August 2-7, 1915. This is the week when the American Association for the Advancement of Science will convene and some joint sessions will be held with the American Anthropological Association, the American Folklore Society and other learned bodies whose interests are more or less associated with archaeology.

The railways have agreed upon a first class fare from Chicago to San Francisco for \$62.50, good for three months and al-

lowing stop-overs at all points. After the sessions in San Francisco are over, special exercises for members will be conducted by the Los Angeles Society of the Institute in the halls of the new Southwest Museum, and part of the work of the Summer Session of the School of American Archaeology will doubtless take place in San Diego in connection with the important and picturesque archaeological and ethnological collections of the Panama-California Exposition. Those who plan to visit the Exposition at the time of this session should notify H. R. Fairclough, Stanford University, California.

BOOK CRITIQUES

LUCA DELLA ROBBIA. By Allan Marquand. Princeton, 1914.

Professor Marquand calls his book *A Catalogue Raisonné of the Works of Luca Della Robbia*. It is much more than this. The lover of Italian Renaissance art need not be dismayed by the formal announcement of the preface, for he will find in the introduction and in the text an interpretation of the mind and spirit of this delightful sculptor such as has hardly found its way into print before. Yet grateful as we are for the solid contribution to knowledge which this monograph makes, we cannot forbear the wish that the introduction might have been expanded into a more exhaustive essay on the work of Luca. The details of his life are confessedly meager. There is no story to be written. But while his methods may not have been new, they do differentiate him from the artists of his time, and no one could have blamed the author for following them out in greater detail. Even more individual is Luca in his rendering of the main themes of early fifteenth century sculpture. From first to last he dealt with religious subjects, not necessarily from choice, but because his patronage was ecclesiastical. This was true in large measure of Ghiberti, Donatello, Desiderio and others, but no great sculptor of the time handled the religious theme with such inner sympathy, yet without subordinating the truth of nature, or the laws of sculpture to ecclesiastical conventions. This forms the eminent distinction of Luca as an interpreter of the religious idea and sentiments of his day, and Professor Marquand has with rare insight made this quality of Luca's art evident in his introduction

and in the illuminating comments on the individual sculptures. Many will not agree with all of his attributions, but all will agree that in this so-called catalogue raisonné, a worthy monument has been raised by American scholarship to one of Italy's foremost sculptors.

RICHARD A. RICE.

Library of Congress.

THE GLORY THAT WAS GREECE.

THE GRANDEUR THAT WAS ROME. By J. C. Stobart. Sidgwick and Jackson, London. 1914.

It is a pleasure to be able to say that these companion volumes, sold at \$7.50 each, full of splendid plates and illustrations, are sound and sane in fact and judgment, and that they are charmingly written. The style is good, the occasional humorous touches are delicious. "To some cultured folk who have read Swinburne (but not Plato), the notion of the Greeks presents a world of happy pagans, children of nature, without any tiresome ideas of morality or self-control, sometimes making pretty poems and statues, but generally basking in the sun without much on," is one of many passages which shows that Mr. Stobart has a genial sort of iconoclasm that is refreshing. And when he says: "Discipline was Rome's secret, and discipline came no doubt from the strict patriarchal system in her homes, a system assuredly *not of Mediterranean birth*," he shows himself a very capable critic indeed. These books are creditable in every way.

R. V. D. M.

DAYS IN ATTICA. By Mrs. B. C. Bosanquet. Pp. xiv + 339. New York: The Macmillan Company. 1914.

A DAY IN OLD ATHENS. By William Stearns Davis. Pp. xii + 242. Boston, New York, and Chicago: Allyn and Bacon. 1914.

AEGEAN DAYS. By J. Irving Manatt. Pp. xii + 405. Houghton Mifflin Company. 1914.

These are three very attractive books of travel, and while they are popular, they are written in an extremely happy English style, and combine in a charming manner historical, literary, archaeological and artistic features. One can enjoy spending hours, or even days, reading these delightful books, which deal with days in Attica and in the Aegean Islands.

The first work is by Mrs. B. C. Bosanquet, the wife of the former director of the British School in Athens, and is of great value because it describes not merely ancient Athens, but gives a continuous account of Greece from early Cretan times down to the present day. The first fifty pages give a good description of the recent finds of art objects in Crete, with an account of the later history of Crete, the Venetians in Candia, and the Candia of today. Then follows a description of the "Thirsty Argive Plain," chapters on the "Legends of the Acropolis," and on "Promise," with an account of Athens before the Persian Wars and of the beautiful statues in the National Museum and the Acropolis Museum. Chapter 5 is labeled "Fulfillment," and tells of the buildings on the Acropolis—the Parthenon, the Propylaea, the Erechtheum, and the Temple of Victory. Then, in chapter 6, we pass to the south side of the hill, and visit the

Dionysiac Theatre, the dramatic monuments, and the precinct of Asclepius. In chapter 7 we have the "Afterglow," when Athens is under the Romans. After a description of Roman Athens and Hadrian's new suburb, is given an account of the ancient Roman wreck discovered in 1900 by sponge-fishers off the Island of Anticythera, with a fine illustration of the bronze statue found in the sea. In chapter 8 we visit the Byzantine churches of Attica, and then in chapter 9 pass on to the Age of Chivalry, touching on the wonderful monastery at Daphni, on Thebes, and on the coming of the age of Guy de La Roche. Chapter 10 treats of the Dark Ages. We have now reached Turkish Athens, fascinating because of the habits and costumes of the people. In chapter 11 we are in modern Athens—"the city of whiteness and brightness," the city which combines the world of Pericles with the world of Byron, and also with the world of modern politics and of Venizelos, the modern Greek Bismarck. The last two chapters are on home life in Attica—not merely the life of the Greek peasant, but also of the European living in Greece—and on the Attic countryside, with a visit to the cemetery with its beautiful grave-reliefs distinguished by their quiet idealistic melancholy. We travel out the sacred way to Eleusis, we visit Phyle, the caves of Pan on Parnes and Hymettus, the tomb at Menidi, the village of Cephissia, which Gellius tells us was a summer resort for wealthy Athenians in ancient Roman days as it is today. We visit, too, Tatoi, where the late king placed his villa and farm near the Pass of Decelea. Finally we come to the American excavations at Corinth. For the traveler to Athens who is interested in its continued history for four thousand years,

there is no more enjoyable book, and one will find much valuable information presented in an attractive way. Many of the illustrations have not appeared before—so, for example, a wonderful Cretan painting showing boy and girl toreadors performing acrobatic stunts over the back of a furious bull that is charging one of the girl athletes. Here in Crete over fifteen hundred years before Christ we have the origin of the modern bull fight, in which women no longer take part.

The second book should be read in connection with that of Mrs. Bosanquet by all who desire a popular account of ancient Greek private life. Professor Davis has done much toward popularizing classical history by his many historical novels, such as *The Victor of Salamis*, *The Friend of Caesar*, etc. *A Day in Old Athens* treats of the time of Athens' greatest outward glory, and because of its dramatic, vigorous style, is of value to the general reader. The illustrations are very bad, and one will not get as good an idea of Greek art as he should from the book. There are, too, several antiquated ideas—as that the Greek house had two courts instead of one, and that one can see Sunium from the Temple of Victory, and the famous couplet about Athens, with which the book ends, is attributed to Aristophanes and not to Pindar. However, as I have said, the book does give a very good account of all the subjects of Greek private life.

The third book—*Aegean Days*—deals with the most important Aegean Islands,

and takes us on a cruise to Troy, Ithaca, and Leucas, as well as to Lesbos, Chios, Tenos, Naxos, Paros, Ceos, etc. But most of the book is occupied with Andros, where Professor Manatt spent a whole summer and about which he has written several articles. The main criticism to be made is that many of the chapters were written twenty years ago, and do not take account of recent excavations. However, one enjoys travelling with Professor Manatt in these Greek lands, studying the legends, the archaeological remains, and the history from ancient times down to the present day. The book is full of good stories, and gives a vital picture such as only one who has lived long in the Greek atmosphere and learned to understand the Greeks, ancient and modern, could give. The idea that the Olympic Games were established on Mt. Olympus is not confined to college freshmen, but is widespread, being found not only in Miss Whiting's careless book on Athens, but even in Spenser's *Faerie Queene*. There are very few slips in Professor Manatt's book, and this is not the place to tabulate them; but we hate to see only six instead of seven cities striving for the glory of mothering Homer. We prefer to hear of Ben Jonson's "Dear good angel of the spring, the Nightingale," rather than of the "glad angel," and Professor Manatt's argument for a Lesbian Homer is much vitiated (p. 276) by the fact that the chapel on Lesbos belongs to St. Phokas, and not to the Homeric Phorbas.

D. M. R.

